U&lc

INTERNATIONAL TYPEFACE CORPORATION

BODONI

ITC BODONI™

UPPER AND LOWER CASE

The International Journal of Type and Graphic Design, Published by International Typeface Corporation

VOLUME 21, NUMBER 2, FALL 1994. $5.00 U.S. $9.90 AUD

INTRODUCING

ITC FONTS STRAIGHT

ITC fonts directly from ITC! For the first time, we will be selling fonts directly to you. Now you'll be able to get our distinctive, high-quality typeface designs with all the features you'd expect from ITC at no extra cost, including:

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Every new ITC typeface will be available directly from us upon their release, along with a number of ITC designs from our existing library. In addition, we now have ITC GX Fonts, the new "smart" fonts available for Quickdraw GX, the latest Apple system software.

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ITC BEESKNEES®

ITC Studio Script®

ITC Mona Lisa® Recut

ITC Mona Lisa® Solid

ITC Ozwald®

FROM THE SOURCE!

ITC Fonts Price List

	Regular Price	Introductory Offer*
ITC Bodoni Family (see article on page 8) ITC Bodoni Six Book, Bold and Italics ITC Bodoni Twelve Book, Bold and Italics ITC Bodoni Seventy-Two Book, Bold and Italics	$320	$272
ITC Charter Regular, Bold, Black and Italics	165	140
Friz Quadrata Regular, Bold and Italics	110	93
ITC Handtooled Series ITC Century Handtooled Bold & Bold Italic ITC Cheltenham Handtooled Bold & Bold Italic ITC Garamond Handtooled Bold & Bold Italic	165	140
ITC Highlander Book, Medium, Bold and Italics	165	140
ITC Legacy Serif Book, Medium, Bold and Italics with Ultra	165	140
ITC Legacy Sans Book, Medium, Bold and Italics with Ultra	165	140
ITC Motter Corpus Bold and Bold Condensed	60	51
ITC Officina Serif Book, Bold and Italics	110	93
ITC Officina Sans Sans Book, Bold and Italics	110	93
ITC Anna, ITC Beesknees, ITC Studio Script	90	76
ITC Mona Lisa Recut and Solid, ITC Ozwald	90	76

Partial families also available. *Introductory offers valid through 12/15/94.

ALSO AVAILABLE: ITC GX Fonts (Quickdraw GX) Call us for details

For more information on ordering, contact ITC FONTS at 1-800-425-3882 (212-371-0699 within New York) between 9:30–4:30 EST, or fax to 212-233-1915.

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THE DESIGNERS
International Typeface Corporation would like to thank
Roger Black and Paul Barnes of Roger Black Incorporated, New York
for the design of this issue of *U&lc*.

MESSAGE FROM ITC

SEPTEMBER 1994 IS A LANDMARK month for ITC. As a company we are evolving rapidly to keep pace with the challenges and changing needs of graphic designers throughout the world. ITC also remains fully committed to the development of quality type and typography.

For example, this September sees the release of ITC Bodoni,™ a typeface we have been working on since late 1990. It is available in light, bold and italic for each of three different versions. They are called ITC Bodoni Six, ITC Bodoni Twelve and ITC Bodoni Seventy-Two. We are very proud of this well-crafted, lively and human set of typefaces, which has been created digitally for the contemporary market and effectively emulates the master designer's sensitivity to weight and proportion.

At the same time we are also forging ahead in advanced typographic technology by releasing a new range of fonts in full, rich TrueType GX character complements using Apple's Line Layout Manager technology. Among these we have included ITC Charter™ and ITC Highlander,™ which are available in four weights; ITC Newtext,® in two weights; and ITC Anna® and ITC Studio Script,® in one weight. These typeface releases will be known as ITC GX fonts.

All of these new typefaces mentioned here will be available for the first time from ITC directly, and you will find more information and font ordering details in this issue of *U&lc* (see page 2).

In addition, a special advertising section of this issue of *U&lc* announces a major new development, not just for ITC, but for the worldwide graphics community. ITC Design Palette is now available. It is a new system for you to access thousands of products on demand at any time, without leaving the job you are working on. ITC Design Palette allows graphic designers to review and purchase line images, backgrounds, photographs, utilities, fonts, extensions for major applications, and much more. ITC Design Palette is set up so that only what is actually accessed is billed for. Products purchased for specific jobs are tracked and categorized in a monthly statement. ITC Design Palette also provides messages about special product promotions and useful consumer information about the latest products.

ITC is committed to providing creative and productive tools to graphic designers. We will do this through ITC Design Palette. But we shall not forget the importance of creating new ITC typefaces, and making them widely available. This is the rationale for supplementing present distribution by making new ITC typeface releases directly available from us. These projects and refinements convey the ITC commitment to meet the pressing demands of the rapidly changing design industry. *Mark Batty*

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DROP CAP/TEXT: ITC BODONI TWELVE LIGHT, LIGHT ITALIC MASTHEAD: ITC FRANKLIN GOTHIC BOOK CONDENSED, BOOK CONDENSED ITALIC
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NEW MEDIA, NEW QUESTIONS

Five hundred television channels, adult video games, interactive CDs, online downloaded communication, e-mail. What does any of this have to do with design? Everything.

Ten years ago, many designers were suspicious of anything created on a computer. When "computer" was used as an adjective (computer aided design, computer imagery, computer illustration, computer type) it suggested that something was unprofessional and not meeting the standards of graphics done conventionally.

Recently, I walked into a friend who works for a leading publisher as head of its new interactive media group. She said that her project was going very well with deals being made and mergers getting finalized. She added, "Now we need more designers to put our messages on the screen."

The world of type and design as we have always known it is transforming rapidly. We collectively sighed with relief after we invested in and embraced computers and found how effectively we could use them.

Good designers have produced great designs and no one now queries how they were done. Editorial design, type design and illustration have been strongly influenced by what can be done on the computer as seen, for example, in **Rick Poyner's *The Graphic Edge*** (Booth-Clibborn Editions, North Light Books) or in "TDC 40," the recent Type Directors Club exhibition (which included video). A knee-jerk resistance to technological change has almost disappeared as hardware and software have become more accessible and refined, and designers have become more agile and sophisticated in the use of their new tools. Yet even as we acquire another Power Mac or upgrade our programs, **we need to quickly prepare for the next phase: designing in and for digital media.** Although many aspects of contemporary design can often be enhanced by computers, there is also the opportunity for designers to get involved in, and contribute to, the conceptual and visual development of new media.

Designing the next generation of graphics is today's challenge. Clients who wanted beautiful brochures may soon promote their wares on CD as well. How will the designer do both? Major publishers are gearing up for interactive magazines, interactive books and interactive newspapers. How do these differ from the printed page? The graphics which appear on the screen, such as backgrounds, images, animation, icons, dingbats, and type with accompanying sound, need quite a different approach, expertise and technical skills. Designing for new media also needs effective design concepts and an esthetic philosophy.

Every design conference, publication and professional organization includes multimedia as a topic for discussion and review. Every designer who has worked effectively in print, video, packaging or exhibitions has the challenge of designing for the screen, the interface, the compact disk. These designs often have to translate into another medium like print or packaging or film.

What you need to know, we at *U&lc* need to know. We ask you to share your thoughts on the impact of technology on your design efforts. How has new technology changed the way you work? What are the challenges now facing you as a designer, an art director, a production artist, an educator, a student, a type designer? What kind of information do you need to keep up with changes in technology? What equipment and software do you expect to purchase in the next two years? What specific issues do you want discussed? What design projects, which designers and what kinds of features would you like to see in *U&lc*? What do you want to know?

We do need to know since our intention is to provide knowledgeable, provocative, inspiring articles which bridge the information gap and move into the next realm of design.

MARGARET RICHARDSON
Editor, *U&lc*

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Introducing the FF Dirty Faces Six Pack. Published quarterly, this set of processed outlines has been produced to wash out all over-clean design.

The FF Dirty Faces six pack 1 includes 6 crunchy fonts from Neville Brody, chester, Markus Hanzer and Manfred Klein and accompanying digital poster. Watch out for FF Dirty Faces 2, available exclusively from the FontShop artwork.

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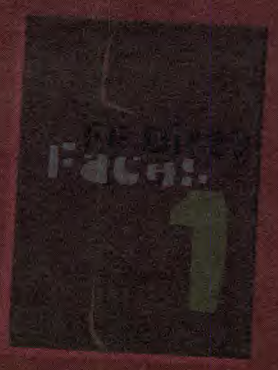
FF Dirty One Bold
FF Dirty Four
FF Schmelvetica
FF Metamorph
FF Witches



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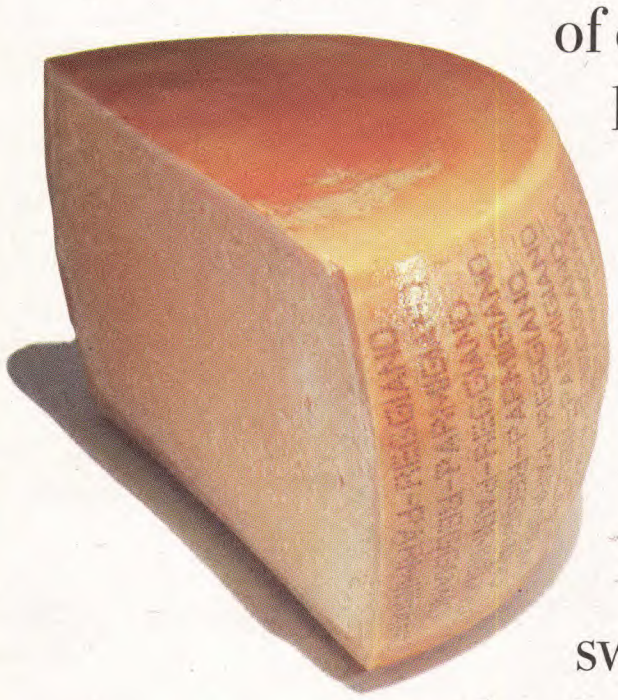
NOTES FROM PARMA

by Sumner Stone

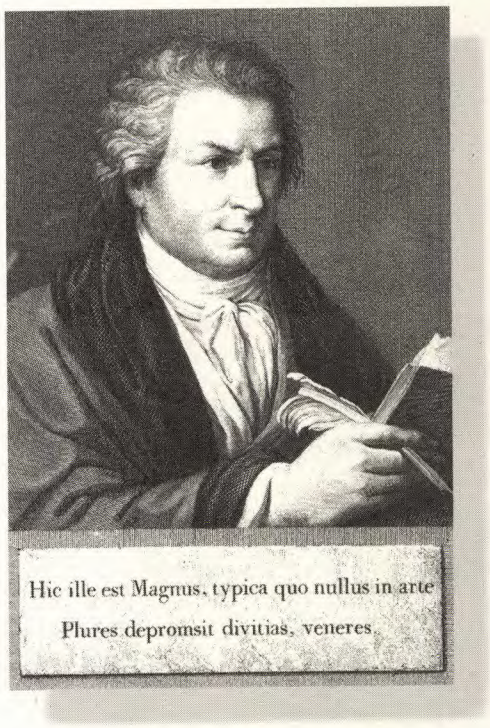
WE ARE IN PARMA, a small prosperous city in northern Italy. Parma, of course, is best known for its cheese– Parmesan cheese. Real Parmesan cheese. It is irresistible. The locals eat it in fresh, sweet, large chunks. And the ham is equally delectable. It melts in your mouth like butter.



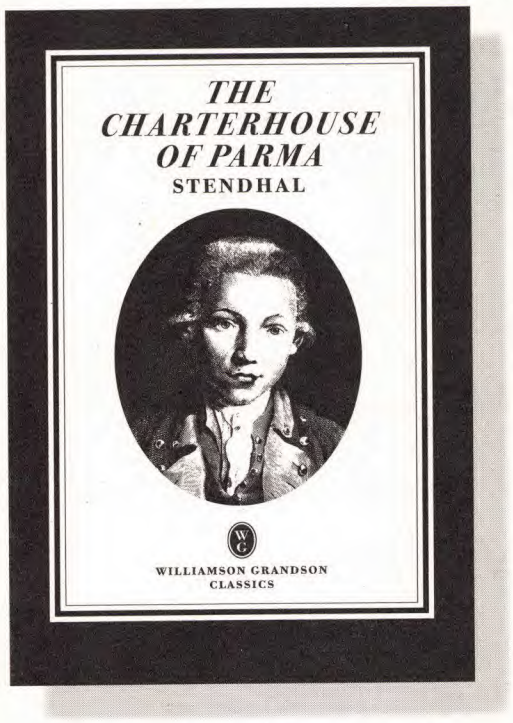
PROSCIUTTO HAM AND PARMIGIANO REGGIANO CHEESE COMPLIMENTS OF ZABAR'S, NEW YORK

Our small band of travelers consists of Holly Goldsmith and Janice Prescott Fishman from Xerox Corporation, Allan Haley and Ilene Strizver from International Typeface Corporation, and me.

We have come to Parma in August, 1991, on a pilgrimage, but we have not come for the food. We have come for the type. In Parma, the type is Bodoni. This is the city where Giambattista Bodoni lived and worked 200 years ago. These are the streets he walked and the food he ate. But we are not here merely to taste. We want to take something home. We are here to begin making ITC Bodoni.

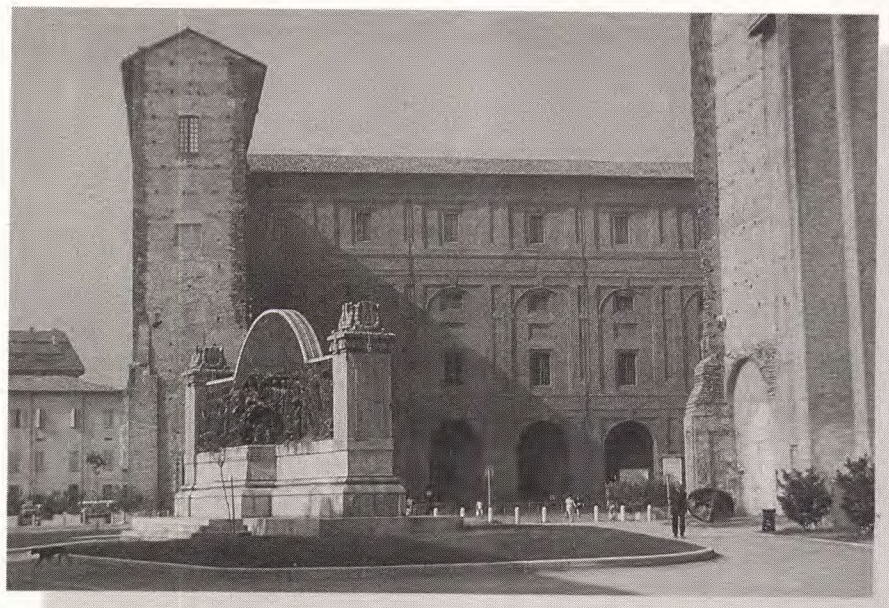


PORTRAIT *of Bodoni, drawn by A. Appiani and engraved by F. Rosaspina, which appeared in Bodoni's* Manuale Tipografico, *Parma, 1818 (18 cm).*



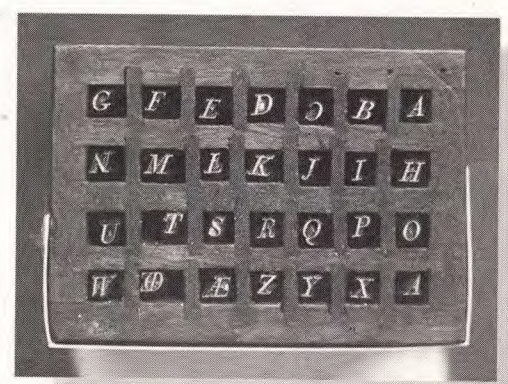
STENDHAL, *the French writer and critic and a contemporary of Bodoni's set his classic novel,* The Charterhouse of Parma, *in this illustrious city.*

PHOTOGRAPHS OF BODONI AND BODONI'S BOOKS BY DANIELLE RIVERS. WITH PERMISSION FROM CARY GRAPHIC ARTS COLLECTION, ROCHESTER INSTITUTE OF TECHNOLOGY

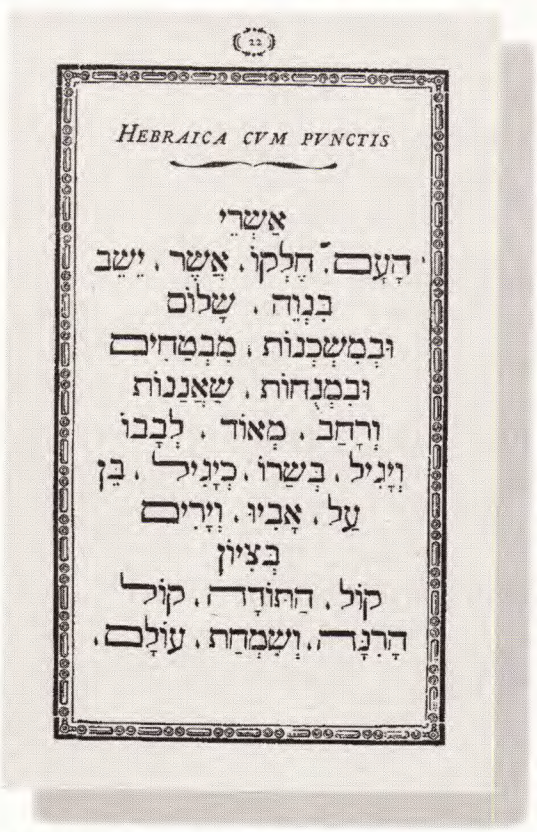


THE BIBLIOTECA *Palatina houses the Museo Bodoniana, a collection of Bodoni's type relics, which includes metal punches and thousands of volumes of books.*

Walking down the streets on a sleepy summer day, it is difficult to imagine that the rhythm of life in Parma has changed much in two centuries. The shops and museums are closed for the afternoon nap. We walk across the piazza and go into the cathedral. It is cool and dark inside. We walk slowly, our footsteps echoing. Suddenly we are in front of a magnificent marble bust. It is Bodoni. In Parma, Bodoni is like a saint. He has his own place in the cathedral. This unexpected encounter with Bodoni's sculpted image sets the mood for the rest of our visit. The search for Bodoni takes on a new dimension, a new meaning. We are here not only to look at old books and ancient metal punches. We are here to find the spirit of Bodoni. The Real Bodoni.



BODONI'S *steel punches are each carefully stored in their own special compartments in wooden boxes like this one.*

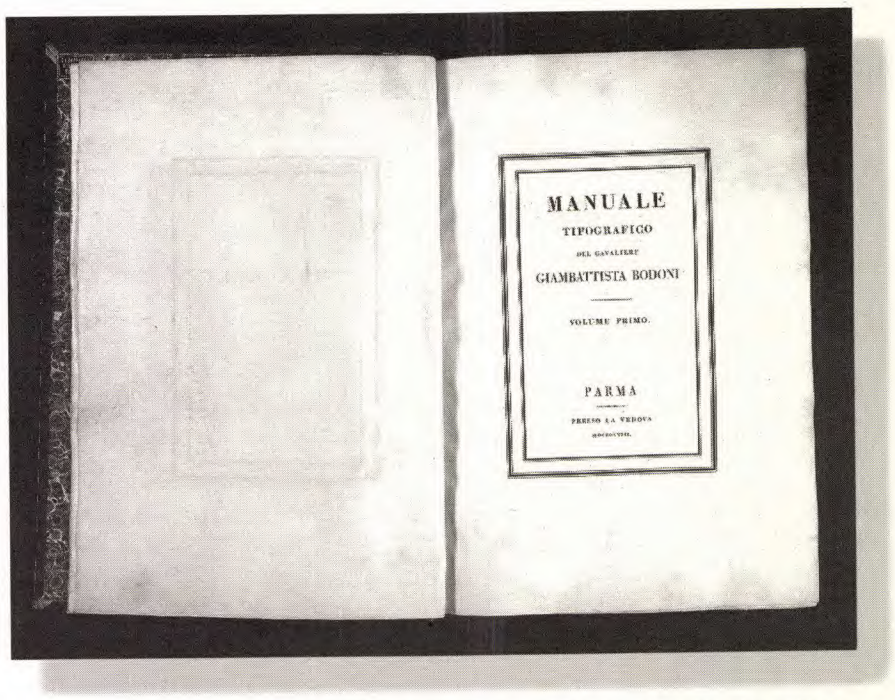


A HEBREW *alphabet from* Pel Solenne Battesimo di S.A.R. Ludovico Principe Primogenito di Parma... *Parma, Impresso nella R. Stamperia, 1774. Essentially a type specimen book showing a number of the exotic alphabets Bodoni cut early in his career (26 cm).*

THE BODONI TYPE relics are housed in a museum inside a library. Getting into the Museo Bodoniana requires an appointment. First, we climb the long set of marble stairs to enter the Biblioteca Palatina. Then up another floor in a creaky old elevator. We step out and are surrounded by the products of Bodoni's prodigious career. There are thousands of volumes—everything from humble herbals to lavish folio classics printed for kings, emperors and popes.

The steel punches are remarkable pieces of sculpture

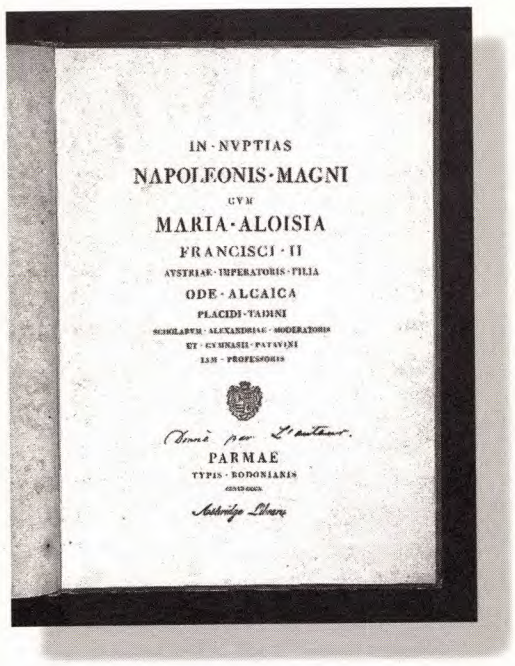
PHOTOGRAPHS OF PARMA AND METAL TYPE BY SUMNER STONE



TITLE PAGE *opening of the* Manuale Tipografico, *a collection of Bodoni's typefaces published in Parma by his widow in 1818 (32 cm).*

Bodoni also created an astounding number of fonts—146 sizes of his roman types (with another 146 accompanying italics), 115 titling and script fonts, as well as large numbers of ornaments and numerous non-latin scripts, including a beautiful Greek and Cyrillic. And all of these were done in a single elegant style.

Bodoni was obsessed with making type. It was in his blood. His grandfather sold one of the family vineyards to finance his own type-making activities. Although Bodoni was renowned as a printer in his own day and since, he regarded printing books as a necessary function of making sure his typefaces were used properly.



IN NUPTIAS Napoleonis Magni cum Maria Aloisia...Ode Alcaica Placidi Tadini. *Parma,* Typis Bodonianis, *1810 (42 cm).*

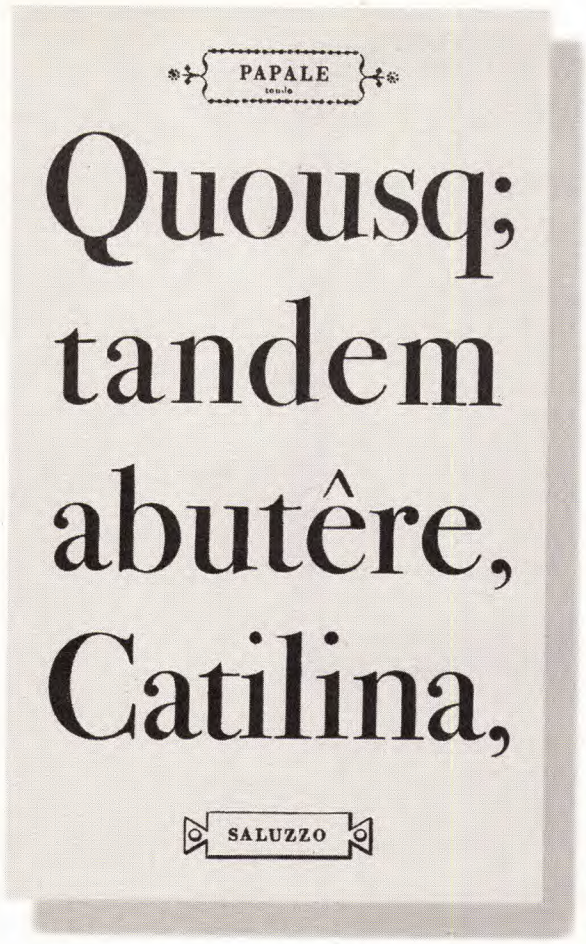
BODONI'S GRANDFATHER

I MUST FINALLY ADD THAT TYPES WERE cut and cast in Saluzzo, in the workshop of my grandfather Gian Domenico Bodoni. When he was young, during the pontificate of Innocent XI (1676-89), he went to Rome and stayed there for some years as a compositor in the Stamperia Camerale. He made friends with an engraver whose name I do not know, and learned punchcutting. When he returned home he spent his fortune and even sold a vineyard to support his passion for cutting punches and casting type. My father told me more than once that he had seen types being cast for a Garamone body, and I myself found a furnace set up on the gallery of our house, and moulds, counterpunches, a few punches and several matrices of little value.

AN EXCERPT *from* Notizie intorno a vari incisori di caratteri... (Notes on Some Punch Cutters and Type Founders in Italy). *Bibliothèque Nationale, Paris, MS. ital 222. Translated by James Mosley.*

BODONI WAS THE printer for the Duke of Parma. He made typefaces for his own use, not to sell as products. One has the distinct feeling after looking at his entire collection of type that all the fonts were works in progress, because he worked on them continually throughout his career. The result is a body of type which matured along with the maturing Bodoni. The complete collection is shown in the two-volume *Manuale Tipografico,* published posthumously in 1818 by his widow. The *Manuale* was

ARCHIVAL TEXT PAGES PHOTOGRAPHED BY DANIELLE RIVERS FOR THE CARY GRAPHIC ARTS COLLECTION, ROCHESTER INSTITUTE OF TECHNOLOGY



BODONI's *largest text face, the* Papale, *shown here in its roman version. From the* Manuale Tipografico *(Parma, 1818).*

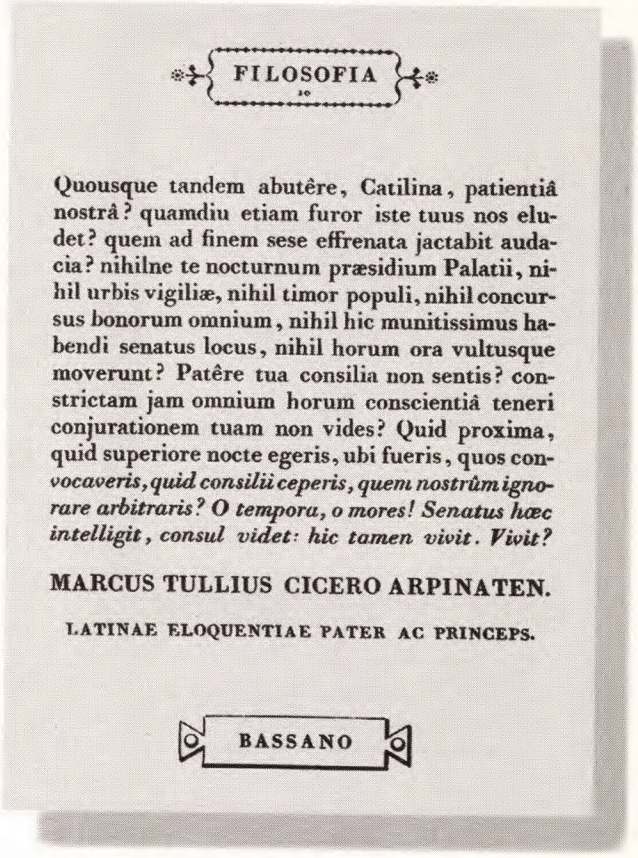
SUMNER STONE *(right) and Allan Haley prepare to photograph steel punches from Bodoni's original collection for reference in designing ITC Bodoni.*

Everyone is skeptical, but remarkably, it works

reprinted in 1964 for a modern audience in a beautiful facsimile edition by Franco Maria Ricci, the publisher of *FMR* magazine, and a native son of Parma.

After a brief tour of the Museo Bodoniana we immerse ourselves in the type. The steel punches are remarkable pieces of sculpture, each one carefully stored in its own special compartment in a wooden case. We are going to make at least three different varieties of the type: a very small size, a text size, and a display version for very large type. The model for the largest size of the roman is an easy decision. It clearly has to be Bodoni's largest size, the Papale, the Pope's type. Choosing models for the smaller sizes is more complex. We look at specimens printed on the delicate vellum pages of an original Manuale to try to match the type in the book to the specimen. Finally, we agree on using the Filosofia Bassano for the small size. We photograph punches. We photograph books. We reluctantly leave, piled high with journals and other publications from the Museo Bodoniana thanks to the good graces of our diligent host, Luigi Pelizzoni.

WE RETURN HOME TO THE United States and begin to draw. The romans are first. Holly Goldsmith starts on the small size, which requires a good deal of interpreta-



BODONI *cut 10 variants in the body size known as* Filosofia. *This specimen was used as a model for the small size of ITC Bodoni. From the* Manuale Tipografico, *Parma, 1818.*

tion. Holly's task is to preserve the feeling and the gesture of the original letters sculpted at size on a bar of steel. This has to be done without making the type a photo-realistic interpretation showing every bump and lump from the enlargements of printed letters.

Janice Prescott Fishman begins working on the large size based on the Papale. Here the challenge is different. We want to capture the Papale's engraved elegance. In both the small and large sizes care is taken not to introduce oversimplified geometry into the characters—a common practice in making previous Bodoni revivals.

Shortly after returning from Parma, we realize that we would need more opportunities to look at and photograph the *Manuale*. David Pankow, curator for the Cary Collection of printing history at Rochester Institute of Technology, is gracious enough to lend us one of the Cary's two original copies of *Manuale* which we then use extensively for further reference.

Having prepared some trial characters for the small and large sizes of the roman, we now come to a critical stage in the project. Can we get the computer to make the text size by interpolation from the large and the small versions, or will we draw the text size as well? Everyone is skeptical about the success of the interpolation. The two sets of drawings seem so different.

The computer created new fonts by 'averaging' small and large sizes

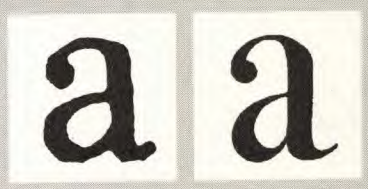
Remarkably, it works. After some experimenting we produce a text size which has not only the right weight but also

HOLLY GOLDSMITH *created the small size of ITC Bodoni roman by enlarging tiny samples of Bodoni's original metal types.*

ITC Bodoni: A Size-Sensitive Design

This new digital typeface release emulates the master type designer's attention to detail.

FROM THE TIME MOVABLE type was invented by Gutenberg until metal type was replaced by phototype, punch cutters painstakingly created each weight of a font of type with design and proportional changes in mind. As a result, each size of a given typeface was usually slightly different in design and proportion from the next size up or down. When comparing fonts at extreme ends of the size spectrum, the overall differences could be quite dramatic.



BODONI *created different designs for each point size, so the differences within one typeface could be dramatic.*

These adjustments were necessary to ensure optimum readability of the font. In a serif typeface, for example, the thin parts of a character were designed proportionally heavier for small sizes than for large sizes. If they were kept the same weight, the contrast between thick and thin would be too great, causing an effect called "dazzling," which makes text difficult to read.

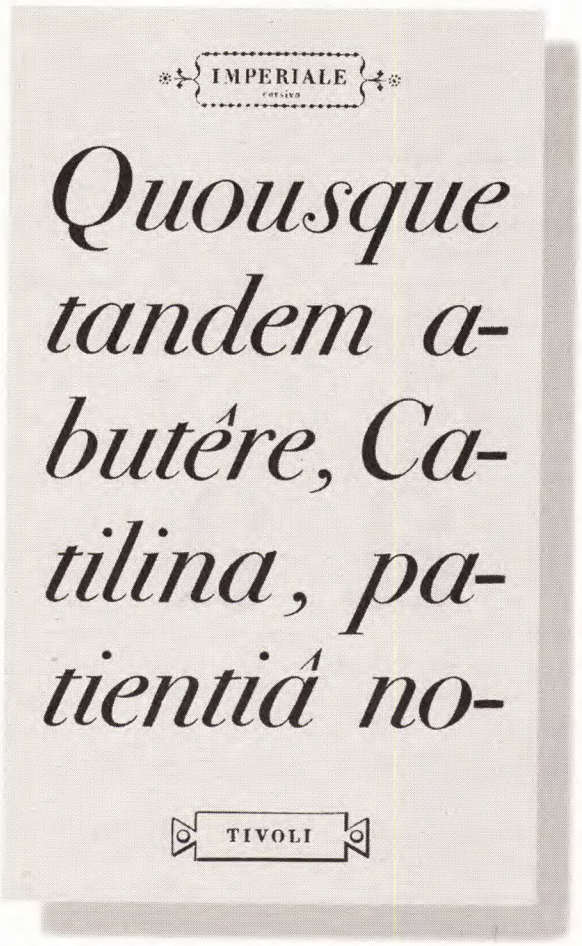
When metal typesetting was replaced by phototype in the 1960s, most manufacturers of phototype fonts did not take the time and effort necessary to produce size-sensitive typeface designs. This practice has spilled over into digital fonts, so that the number of fonts that have been created to be size-sensitive can be counted on one hand.

Giambattista Bodoni was a master at creating fonts that took the best advantage of their size. Not only did he create different designs for each point size, he also produced a range of fonts for text composition which had smaller than half-point size changes—each version subtly different from the next size up or down. To the left is a showing of an "a" in one of Bodoni's smallest fonts, compared to one of his largest. The differences are obvious.

Unfortunately, none of the modern revivals of Bodoni's work took into account his mastery of size-sensitive designs—until now. With the release of ITC Bodoni, finally there is a range of fonts that begins to do justice to Bodoni's genius. *Allan Haley*

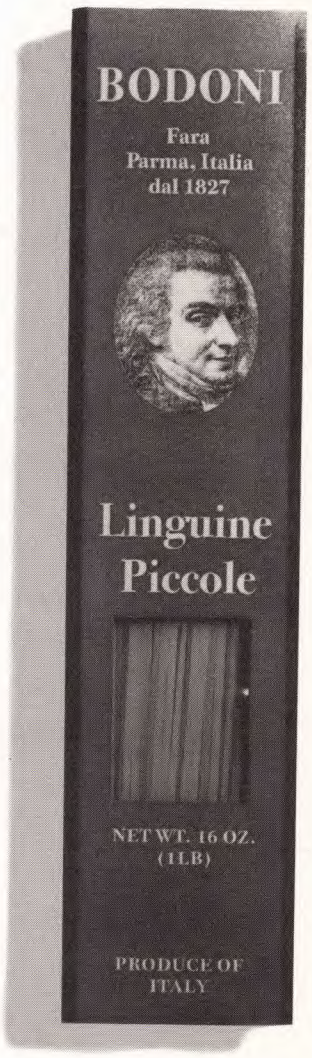
a distinct Bodoni flavor—a flavor every bit as robust as the rich porcini mushrooms in a Parma risotto. It seems clear that Bodoni had a precise visual image of his type which he developed and maintained over many years. He was making the same letters, large or small. Our ability to have the computer make a new font for text size by "averaging" the small and large sizes is a testimony to that vision.

In Parma, Bodoni is like a saint

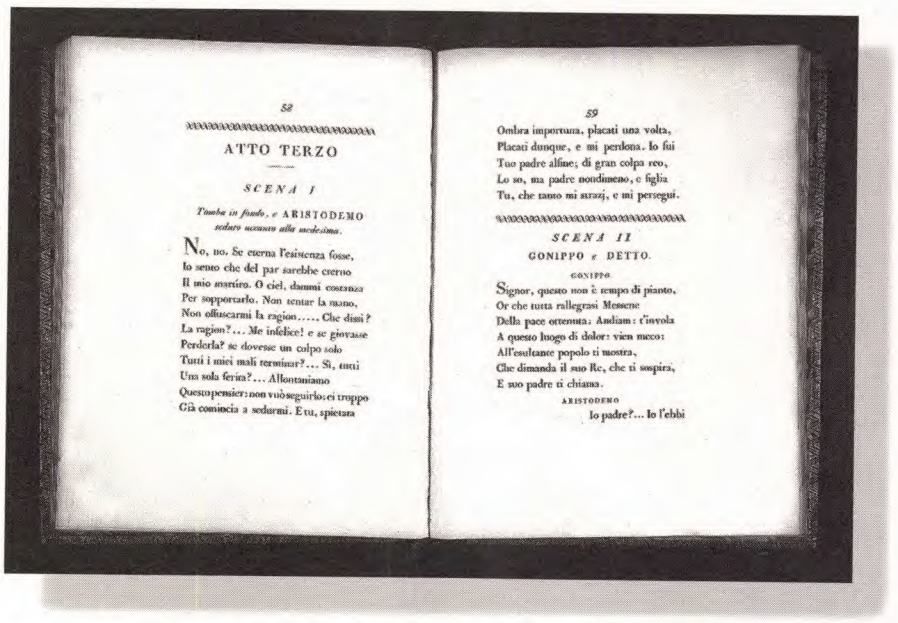


THE BEAUTIFULLY *proportioned italic of Bodoni's* Imperiale-*size type, characterized by its large x-height. From the* Manuale Tipografico, *Parma, 1818.*

As the project advances we realize that we need another hand to help, so Jim Parkinson is recruited to work on the small italic. The drawings for the small italic must be based on the stylistic choices that Holly made in drawing the small roman. The task is made more complex by the fact that we do not have enough material to base the small italic on any single size of Bodoni's type. A number of different italic fonts are used as models. Finally, I begin drawing the remaining size, the large italic. Like the large roman, it is based on a single example, but the next smaller size, the Imperiale.



Weights are adjusted. Side bearings are tweaked. The type begins to emerge—a full-blown family of ITC Bodoni with the rich, sensuous aromas of Parma.



52

ATTO TERZO

SCENA I

Tomba in fondo, e ARISTODEMO *seduto accanto alla medesima.*

No, no. Se eterna l'esistenza fosse,
Io sento che del par sarebbe eterno
Il mio martíro. O ciel, dammi costanza
Per sopportarlo. Non tentar la mano,
Non offuscarmi la ragion..... Che dissi?
La ragion?... Me infelice! e se giovasse
Perderla? se dovesse un colpo solo
Tutti i miei mali terminar?... Sì, tutti
Una sola ferita?... Allontaniamo
Questo pensier: non vuò seguirlo: ei troppo
Già comincia a sedurmi. E tu, spietata

59

Ombra importuna, placati una volta,
Placati dunque, e mi perdona. Io fui
Tuo padre alfine; di gran colpa reo,
Lo so, ma padre nondimeno, e figlia
Tu, che tanto mi strazj, e mi perseguí.

SCENA II

GONIPPO *e* DETTO.

GONIPPO

Signor, questo non è tempo di pianto.
Or che tutta rallegrasi Messene
Della pace ottenuta: Andiam: t'invola
A questo luogo di dolor: vien meco:
All'esultante popolo ti mostra,
Che dimanda il suo Re, che ti sospira,
E suo padre ti chiama.

ARISTODEMO

Io padre?... Io l'ebbi

VINCENZO MONTI'S *tragedy* Aristodemo, *Parma, dalla Stamperia Reale, 1786 (30 cm).*

PACKAGED GOODS PHOTOGRAPHED BY CHRISTOPHER ASTLEY (LABELS CREATED SPECIFICALLY FOR EDITORIAL PURPOSES)

ITC BODONI

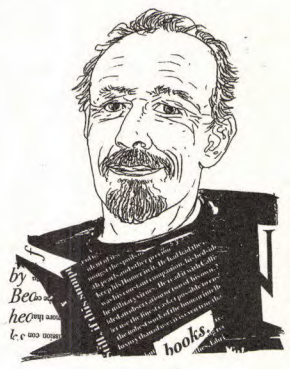
For many years ITC had hoped to commission the design of a true Bodoni revival: one that accurately represented Giambattista Bodoni's incredibly rich stylistic palette. But the project was delayed due to the limitations of technology and the necessity of finding the appropriate type design team. When technology progressed to the point that complex, accurate, stylistic design interpolations were feasible, all that remained was to find those with the technical and esthetic expertise to design it.

HOLLY GOLDSMITH

Allan Haley, then ITC's executive vice president, approached type designer Janice Prescott Fishman at Xerox Corporation's Font Services to work on ITC's Bodoni revival. Prescott Fishman was joined by her colleague Holly Goldsmith, who is an accomplished type designer with experience rendering Bodoni letterforms.

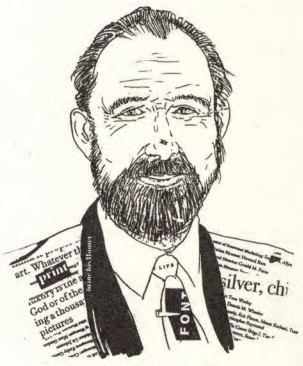
Sumner Stone, the eminent type designer and owner of the Stone Type Foundry, shared the desire to develop a modern version of Bodoni's types. Stone agreed to art direct the Bodoni typeface design and to design one of the versions of the "extended" ITC Bodoni typeface family. Finally, Jim Parkinson, a type designer and lettering artist, most noted for his work in publication design, was recruited to work on the final stages of the project, which was managed by Ilene Strizver, ITC's director of typeface development.

From beginning to end, the ITC Bodoni project took more than three years, but the results well reflect this Herculean effort. In the tradition of Giambattista Bodoni and early punch cutters, ITC Bodoni was designed so that its weights, proportions and even personality, change over a range of point sizes. ITC Bodoni is available in Book and Bold weights with corresponding Italics. Each variant is available as a caption design based on original Bodoni 6 point type, a text design intended for use in most body copy settings, and a display design patterned after Bodoni's 72 point "Papale" font.



JIM PARKINSON

Small capitals have been created for the Book weights. Oldstyle figures are available for the roman and italic designs in both weights, and a series



SUMNER STONE

of ornaments were drawn to complement the family. At a later date a special set of swash capitals and additional ornaments will be released to accompany what is shown on these pages. In addition, a subhead design for use in setting point sizes in between the text and display sizes is planned for future release.

Only licensed ITC Subscribers are authorized to reproduce, manufacture and offer for sale these and other ITC typefaces shown in this issue. This license is your guarantee of authenticity. These new typefaces will be available to the public on or after August 23, 1994, depending on each manufacturer's release schedule.

FONTS NOW AVAILABLE FROM ITC

ITC Bodoni and other ITC typeface designs can now be ordered directly from ITC. Each typeface family includes a complete character complement (small caps, oldstyle figures and other essential characters) and superior kerning. Typefaces are available in both the Mac and PC formats. Turn to page 2 for more information.

ILLUSTRATIONS BY ISTVAN BANYAI

PRESENTING

ITC BODONI

ITC BODONI SEVENTY-TWO

ITC BODONI SEVENTY-TWO BOOK 48/56

This essay is the fruit of man
y years' assiduous labour–a r

ITC BODONI SEVENTY-TWO BOOK ITALIC 48/56

eal labour of love–in the serv
ice of the art of printing. Prin

ITC BODONI SEVENTY-TWO BOLD 48/56

ting is the final outcome o
f man's most beautiful, in

ITC BODONI SEVENTY-TWO BOLD ITALIC 48/56

genious and useful inventi
on: that I mean, of writing:

ITC BODONI SEVENTY-TWO BOOK 36/44

and its most valuable form where it i
s required to turn out many copies of

AN EXCERPT FROM G. B. BODONI'S PREFACE TO THE MANUALE TIPOGRAFICO OF 1818. FIRST ENGLISH TRANSLATION PUBLISHED BY ELKIN MATHEWS LTD., LONDON, 1925.

the same text. This applies still more w
here it is important to ensure uniformit
y, and most of all where the work in
question is one which deserves tra
nsmission in clearer and more rea
dable form for the enjoyment of pos
terity. When we consider the range of usefuln
ess of printing, together with the long series
of devices which have brought us from the firs
t discovery of letters to our present power of p
rinting on thousands of sheets of fine laid
paper words no longer evanescent but fixe
d and preserved with sharper outlines tha
n the articulation of lips can give them, th
e thought of such surpassing achievement compels ad
miration at the force of the human intellect. But it woul
d be superfluous to enlarge on the merits of an invention
which has already been the subject of many elaborate tr
eatises and of much eloquent praise; to the glory of
that happy century which not only discovered it, but
so pursued its development as to leave little room fo
r the participation of its successors. Nor do I think it

ITC BODONI SEVENTY-TWO BOOK ITALIC 36/42

ITC BODONI SEVENTY-TWO BOLD 36/42

ITC BODONI SEVENTY-TWO BOLD ITALIC 36/42

ITC BODONI SEVENTY-TWO BOOK 30/38

ITC BODONI SEVENTY-TWO BOOK ITALIC 30/38

ITC BODONI SEVENTY-TWO BOLD 30/38

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ITC BODONI SEVENTY-TWO BOOK 24/32

ITC BODONI SEVENTY-TWO BOOK ITALIC 24/32

ITC BODONI SEVENTY-TWO BOLD 24/32

ITC BODONI SEVENTY-TWO BOLD ITALIC 24/32

ITC BODONI TWELVE

ITC BODONI TWELVE BOOK, BOOK ITALIC, BOLD & BOLD ITALIC 18/20

proper to dwell upon my own unr
emitting efforts to increase the p
erfection of so valuable an art. W
hatever their nature and degree, i

f my performance does not at
test them, no preface of mine
can do so. I shall do better, the
refore, to turn these remarks t

ITC BODONI TWELVE BOOK, BOOK ITALIC, BOLD & BOLD ITALIC 14/16

o the same purpose by applying them to s
uch practical and theoretical considerati
ons as undoubtedly make for the refinem
ent of the art. The subject is one on which I
cannot speak without enthusiasm. If, then,
my words succeed in communicating to th

e reader some measure of this spirit,
making him a keener critic and a sou
nder judge of typographical merit, lo
vers of really fine editions will increas
e in number; and this will have a corre
sponding effect on the courage and co

ITC BODONI TWELVE BOOK, BOOK ITALIC, BOLD & BOLD ITALIC 12/14

mpetitive spirit of the printers, not all of whom
are more avid of gold than of glory. For the sake
of logical arrangement, I may here observe that
it is possible to develop typography by means of
an increase both in quality and in output–two th
ings which, though advantageously combined in

practice, are, I think, better considered se
parately. My first point, then, is this: that i
ncrease in quality is indispensable. Now, it
is not my intention to deal with mechanical
devices, nor to teach intending printers thei
r business. My one aim will be to clarify the c

ITC BODONI TWELVE BOOK, BOOK ITALIC, BOLD & BOLD ITALIC 10/12

onception of that improvement which, making itself app
arent in the finished work, bespeaks the technical maste
ry of the craftsman concerned in the production of beau
tiful and well-printed books. The conception of the Beauti
ful must, it is true, not be confounded with those of the Goo
d and the Useful; none the less, the three are, in reality, but

different aspects from varying angles of one and th
e same thing. The measure of the virtue in a printe
d book is the number of people who read it and the f
requency, eagerness, and speed with which it is read:
indeed, the oftener a book is read–assuming it to be g
ood–the greater the pleasure and profit resulting to t

ITC BODONI TWELVE BOOK, BOOK ITALIC, BOLD & BOLD ITALIC 8/10

he mind. Moreover, this same adaptation to the standards required b
y our eyes, which discriminate between fount and fount, constitutes i
ts beauty. This varies according as it succeeds in delighting them by s
ure proportionment of details, charm, and perfection, not only at a fi
rst glance but in the long run. It often happens that we have the same b
ook before our eyes for a long time. If it turns out less and less agreeabl
e to the eye, so that it becomes wearisome more quickly than any othe
r, our opinion of its merits will sink. Visual powers vary largely in diff

erent people; we must not, therefore, expect every pair of eyes t
o be equally attracted, or repelled, by the same type: and this is
one of the principal reasons why books should by no means all b
e printed after the same fashion. Beauty in books may be classifi
ed under three different headings. These are: the splendid style, i
n large books suitable for the Long-sighted; the elegant, in small
books suitable for the Short-sighted; and, in those of average siz
e, whose appeal is more general, what we may term the beautifu

ITC BODONI SIX

ITC BODONI SIX BOOK, BOOK ITALIC, BOLD & BOLD ITALIC 8/10

l without any further qualification. Long-sighted people, whose e
yes must be at a distance from the object viewed to see it distinctl
y, can take in and appreciate at a glance the masterly ensemble of
a finely printed folio: while the Short-sighted, whose eyes must be
quite near to see the print clearly, can only view it piecemeal. On th
e other hand, the former cannot bear to read a tiny script which the
latter, far from growing tired, enjoy because of its elegance and just
proportions. Short-sighted scholars possess herein no small compe

nsation for their inferior ability to appreciate the particul
ar excellences and beauties of buildings, landscapes, and
moving objects. Mainly for them it was that Rovilles, the Ja
nsons, the Elzevirs, and their competitors produced those
elegant little volumes, as beautiful as they are small, which
enshrine the noblest writers in every language. It is thus pos
sible for them to form a select and handy travelling library, f
airly complete in several branches, yet weighing only a few p

ITC BODONI SIX BOOK, BOOK ITALIC, BOLD & BOLD ITALIC 6/8

ounds. To this important advantage, especially for those who have often to change the
ir abodes, may be added that of smaller expense. Thus, in the case of these small and e
legant editions, as I have called them, it is possible to have an eye to economy; but thi
s is not to be thought of by the reader who wants big books, fine enough to stand comp
arison with a Terence, a Virgil, a Horace, or a Juvenal du Louvre. *Still, if this sumptuou*
s format cannot aspire to the useful properties of the small and elegant, it has its own ad
vantages, which have nothing to fear from the comparison. These are, that it ensures a b
ook the longest life possible, and earns respect both for itself and for its owner. Cheap, ha

ndy volumes are easily lost and worn out: big, handsome books, on the other
hand, are more carefully kept and less handled; their paper, too, is stronger
and more capable of resisting the assaults of time, so they may easily last for
centuries. The other advantage of splendid editions is no less manifest; for w
ill not even the layman, when confronted with a book sumptuous and elaborat
ely printed in the largest and costliest format, be forced to conclude that it is wo
rth a price which it succeeded in fetching? Again, in going through the shelves
of a library discriminatingly yet abundantly stocked with sumptuous edition

ITC BODONI SIX BOOK, BOOK ITALIC, BOLD & BOLD ITALIC 5/7

s, how is it possible to avoid the inference that their owner is no ordinary rich man but a cultivated coll
ector of books and of the knowledge therein contained? Pliny considered that the following incident of
itself furnished an adequate instance of Alexander's great love of Homer. Amongst the spoils of Darius
was found his perfume-box, made of gold and richly studded with pearls and other precious stones; thi
s Alexander would use for no other purpose than to keep his Homer in it. He had had the text revised by Ari
stotle, and could fairly claim that it was his constant companion, his bedside book; indeed, he called it the
source of all the military virtues. He read it with Callisthenes and Anaxarchus, and had even added an ob
servation or two of his own. Now Pliny held that the reason which made Alexander use the finest casket po

ssible to enshrine his Homer was clearly that he considered it the noblest work of the huma
n intellect. It is true that splendid editions are things more of luxury than of use; it is even
true that luxury is the appanage of wealth; but no wealth can be so great that this insatiable
spirit—be it of God or of the devil—cannot exhaust it without having recourse to books. It is
ever and again demanding a thousand new fashions of clothes, fabrics, embroideries, ribbon
s, laces, jewels, silver, china, pictures, tapestries, rugs, mansions, villas, gardens, coaches, h
orses, grooms, banquets, festivities, and all the numberless things on which a man is practic
ally bound to spend money if he wishes to parade his wealth. Indeed, if a library or museum o

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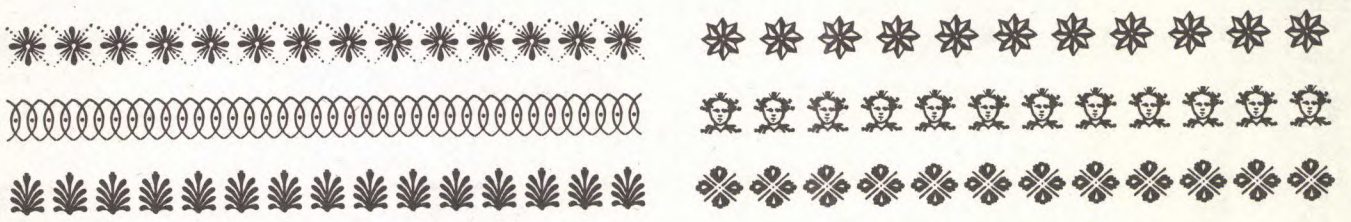

ITC BODONI ORNAMENTS

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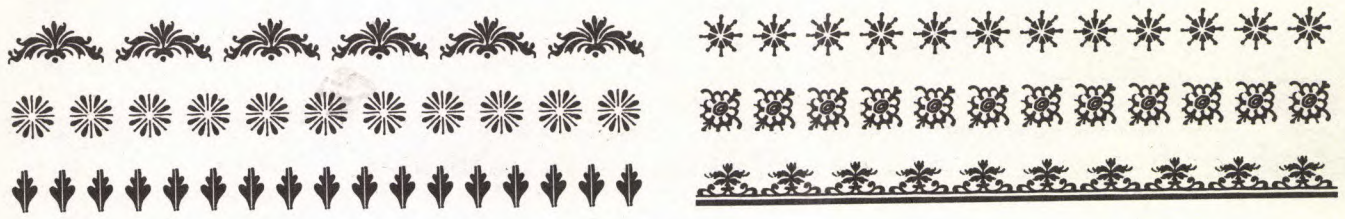

ITC BODONI ORNAMENTS

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ITC BODONI SIX BOOK & BOOK ITALIC

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ITC BODONI SIX BOLD & BOLD ITALIC

Re-creating a Classic

ALL IMAGES © 1994 JAMES WASSERMAN

The book designer of a new edition of *The Egyptian Book of the Dead* describes how this ancient text was integrated and enhanced by modern technology. BY JIM WASSERMAN

PERHAPS THE BEST KNOWN VIGNETTE *from* The Book of the Dead, *the Weighing of the Heart depicts the setting of the after-death judgment of Ani's soul. As Ani and Tutu look on, Anubis, the God of Embalming, adjusts the scale to balance Ani's heart against the feather of Maat, the goddess of Truth and Balance. Thoth, the God of Writing, records the result. Ammit, the crocodile-headed monster, waits to consume those who are judged impure.*

TWENTY-ONE YEARS AGO, I WENT to work for Samuel Weiser's Occult Bookstore in New York City. My lunch hours were dedicated to exploring the basement, which was legendary for its collection of rare volumes amassed over 50 years by the world's leading specialists in metaphysical books. Among the many stacks was an 1890 facsimile edition of the *Papyrus of Ani,* one of the funerary scrolls known as *The Egyptian Book of the Dead.* Holding the delicate, oversized volume, I was overwhelmed by the intensity and brilliance of its 3500-year-old color images and was filled with a passion that has never waned.

ANI AND TUTU ARE SHOWN IN A POSTURE OF WORSHIP *and adoration as they seek to enter the Field of Offerings. Their prayer asks for human acts and conditions to continue in the afterlife. The Field of Reeds, seen here, is the threshold realm between this world and the next, a type of natural paradise.*

The Egyptian Book of the Dead, properly known as *The Book of Going Forth by Day,* is a collection of ancient Egyptian religious writings which were intended as a guide to the afterlife. Ani, an important Temple scribe, chose from among some 200 available prayers, hymns, spells and ritual texts, the 80 that most appealed to him and his wife, Tutu, and the couple's likenesses were painted among the elaborately crafted hieroglyphic vignettes. This individualized scroll, which would be buried with them, would open a way in the afterlife. If successful in persevering through the trials encountered there, they expected to eventually feast and commune with the Gods of the rich Egyptian pantheon.

In 1888, Ani's papyrus was acquired in Egypt by Sir Wallis Budge of the British Museum. He opened the scroll to find that it was the longest, best preserved and most beautiful example of an Egyptian funerary papyrus ever discovered. He cut it into 37 relatively even length sheets, which were glued to wooden boards for translation and display. He later commissioned the elaborate facsimile lithograph edition of 1890 that I was to discover nearly a century later. Unfortuately, the original papyrus was damaged by the glue on its delicate sheets and from exposure to direct sunlight from a skylight above its museum display. Also tragic was the damage to the continuity of the papyrus caused by Budge's "yardstick" method of cutting. His translation, released five years later, revealed that chapters and images were often inadvertently cut in mid-sentence, while carefully crafted whole images were split onto different sheets.

My interest in the wisdom of the ancients led to the study of the text of *The Egyptian Book of the Dead* (so called because the 19th century tomb robbers offering the scrolls to historians called them the "Dead Man's Book"). I found Budge's 1895 translation reprinted in a modern paperback edition. This translation was intended to be a companion to the images in the 1890 facsimile, which would be useful if only the scroll were available to the public. I realized with irony that I was one of the few modern readers even aware of the existence of these images.

I PURCHASED BUDGE'S RARE FACSIMILE volume in 1979, and knew that one day I would publish it. Initially, however, many publishers were daunted by the enormity of the project. This was not surprising since the technique of manual dot etching available at the time for color retouching meant the reconstruction of the original form of the scroll would be unwieldy and expensive. However, modern computer imaging techniques gradually developed to the point where the project became feasible (see page 23).

The design challenges of presenting a scroll in book form are complex, because a scroll is structurally different from a book, and I especially wanted to maintain the integrity of the images. Budge's facsimile volume looked like a book, with relatively even width images on even width pages. The book I visualized would instead allow the reader to interpolate how the scroll was originally structured. To accomplish this, it was first necessary to place the translation directly below the hieroglyphic text of the images, so that the reader can appreciate the text relating to the image. Next, to best display some

sections of the papyrus, a few images would need just over a third of the page in width, while others had to be designed as gatefold spreads to present the ornately bordered art. Additionally, the broad variations of the length of text in the original papyrus determined layout considerations. Essentially combined here are one book of pictures, placed on top of another book of words, which was why an unusual trim size was needed.

Three principal scholars at the British Museum, Metropolitan Museum and New York University were consulted to oversee the accuracy of this book's text. In addition, my design and layout of the papyrus underwent numerous revisions and improvements. This included a full-size tracing of Budge's 78-foot facsimile, with spreads worked out until I could accept it as the best job possible of transferring the scroll to book form. After over two years of daily work, I completed the final design and production, and Chronicle Books of San Francisco was contracted by book packager Bill Corsa to publish the book this Fall.

The book features the translation of the late Dr. Raymond O. Faulkner, completed in 1972, and acknowledged by scholars as the finest in English to date. Faulkner's translation has been augmented and updated by Dr. Ogden Goelet of New York University, who has also written an introduction and extensive commentary. Following the color papyrus section, the other sections of *The Book of the Dead* (approximately 100 chapters not chosen by Ani and Tutu for inclusion in their personal scroll) are presented. Also provided is a section called "The Map Key to the Papyrus" which graphically displays the layout of the hieroglyphic text relative to the numbering system of the translation. Thanks to modern electronic technology and the efforts of a team of experts, it has been possible to reclaim one of antiquity's most beautiful treasures assembled in an accessible book.

THE EGYPTIAN BOOK OF THE DEAD
THE BOOK OF GOING FORTH BY DAY

Production notes about how this new, full-color edition was re-created using modern electronic publishing technology.

THE DESIGN, TYPOGRAPHY AND COLOR PREPRESS of *The Egyptian Book of the Dead* were done by Studio 31, New York. The book was produced on a dual platform of traditional typography and state-of-the-art computer graphics. The typesetting was accomplished with a Linotron 202, driven by Bestinfo Pagewright composition software, running on a PC-based computer through a Marcus Interface Box. ITC Galliard® was selected for the text font, which makes extensive use of italics, true small caps and oldstyle numbers. Manual pasteup and FPO color laser prints of the matchprints were used to produce camera-ready mechanicals.

The 1890 facsimile volume was photographed by Rick Young Photography, New York on 8 x 10" Fuji film, and scanned and separated on a Crosfield Scantex drum scanner; the color scans, separation, and film were by Pergament Graphic Systems. The high resolution images were electronically edited on a Macintosh Quadra 840AV using Adobe Photoshop. The "Map Key to the Papyrus" was assembled in Photoshop with QuarkXPress. Final film output was done on an Agfa Selectset 5000 film recorder. Printing and binding were done by Mandarin Offset Printers, Hong Kong. The facsimile volume was rebound by Amistad Enterprises.

THE OPENING PRAISES AND RECITATIONS *for going in and out of the Gods' Domain. This sequence of images begins with Ani and Tutu playing senet, a game similar to chess, and proceeds for four plates. It is an introduction to features of the Egyptian afterlife and themes developed through the rest of the papyrus.*

JIM WASSERMAN *is the owner of Studio 31 in New York, a graphic design and book production studio.*

HEADLINE/SUBHEADS/BYLINE/INITIAL CAPS/TEXT/CAPTIONS: ITC GALLIARD ROMAN, ITALIC

Timeless Typefaces

Colin Brignall

London, England

I'm not a great visionary, but first of all, we should look for legibility and readability, as always, in a text typeface. Second, there shouldn't be any quirkiness and it should not be mannered.

I think we'll see the oldstyle Roman faces like Palatino with its angled stresses and gradual thick to thins replaced by more modern Roman faces with upright stresses and more abrupt thick to thins like Bodoni. I can't see Palatino and Goudy being very popular in the 21st century.

The typefaces that do last will have to be elegant and readable, with clean lines. Slightly thicker thins on the strokes will be required to make them easy to read on screen. People are still going to be brought up on the structure of the traditional Roman letterforms—as much as they are brought up on Emigre typefaces.

Typefaces include:
Letraset Aachen Bold
Letraset Epokha
Letraset Figural series
(with Michael Gills)
Letraset Italia series
Letraset Premier Lightline
Letraset Retro Bold
Letraset Revue
Letraset Romic series

Typeface design, once co

Letraset Aachen Bold and Roman by Colin Brignall

sacrosanct craft, is now availa

ITC Gamma® Book by Jovica Veljović

font creation software and an interest in letter

Klee by Timothy Donaldson

electronic *typefaces* available on the

Adobe Garamond Regular and Italic by Robert Slimbach

it seems impor

Matrix Book and Script Bold by Zuzana Licko

will endure, and whi

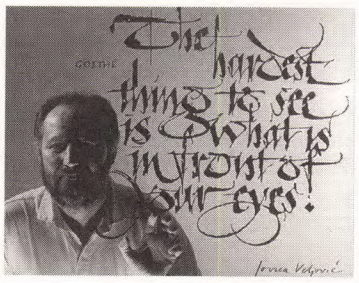
FF Meta Plus Black and Black Italic by Erik Spiekermann

Jovica Veljović

Hamburg, Germany

A good typeface should provoke emotions that bring on a good mood and a joyfulness. A good typeface does not leave us indifferent. It has positive qualities, mainly balanced proportions and good legibility in all sizes. The details on its letters are important for its general appearance and structure. A sense of beauty, simplicity of form, clarity of style and precision of statement, combined with good proportions, are the main prerequisites for a functional typeface. Baskerville, Bodoni, Walbaum, Optima and Frutiger are good examples. They are the work of humanists whose love of life and wisdom is combined in a mosaic to create a solid entity of possible symbols. Their joy is silent and introverted, dedicated to a better and more human life.

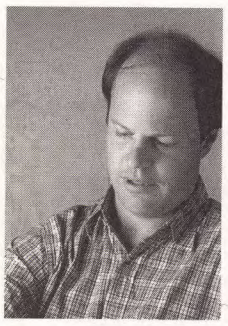
If we manage to resist primitivism, intolerance and stupidity; if we can preserve the beauty of the language and a sense of the positive and human, then there is no reason to worry that the above mentioned typefaces will not survive into the next century. They will remain as legends, only being modified to meet new technical requirements. They will lose nothing of the beauty and strength that we so admire now.



Typefaces include:
ITC Veljovic®
ITC Esprit®
ITC Gamma®
URW Script
Miroslav Cyrillic
Drina
Drina Cyrillic
Hector
Simonida Cyrillic
Linnea MM

Robert Slimbach

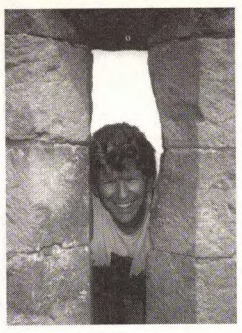
Mountain View, California



Typefaces include:
ITC Slimbach®
Minion multiple masters
Minion Cyrillic
ITC Giovanni®
Poetica
Utopia
Adobe Garamond
Sanvito
Caflisch Script
Myriad multiple masters
(with Carol Twombley)

Many of the qualities which make a composition typeface timeless can also be found in timeless examples from other creative fields, such as art, literature and architecture. Timeless expressions speak to the universal humanity within all of us, without a need for interpretation. They transcend the fashion of the day, while encompassing the spirit of the day. They utilize the current technology without being limited by it. They successfully balance utility and beauty. They possess originality and vision, without abandoning the ideals of the past. They obey the universal principles of harmony, balance and clarity; simply put, timeless expressions possess grace.

It is difficult to predict which types will be popular in the next century; however, if a type designer has mastered the craft, understands the classic principles of letter design, and has creative insight into the modern age, this may be enough to produce a timeless typeface or two.



Timothy Donaldson

Cheshire, England

Typefaces include:
Ru.ach
Klee
Letraset Pink
Ulysses
Quad & Quadsoft
Pneuma

We are indebted to the Humanists, who made the brilliant mistake of interpreting the work of Carolingian scribes as the letter of Rome. Nicolas Jenson froze letters in the 15th century and they haven't changed since. There have been transitional forms, like variations on a theme, but they all have this same skeleton, which Adrian Frutiger illustrated very well in his cross-hatched drawings. So, if we want a thing to be readable, it has to look like its grandparent. You have to be aware of Humanist design to make timeless design.

But what does timeless mean anyway? A design that could be used at any time throughout history, regardless of what government is in power, what zeitgeist? If we substitute "timeless" with "longevity" then my answer is this: The characteristics that give typefaces longevity are the same things that give a pair of trousers longevity. They're not too tight, they're not too ostentatious and they're easily available.

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ble to anyone with a computer,

forms. With the plethora of

market,

ant to focus on which ***typefaces***

ch *typefaces*

Zuzana Licko

Sacramento, California

Typefaces include:
Citizen
Narly
Elektrix
Oblong *(with Rudy Vanderlans)*
Journal
Quartet
Lunatix
Senator
Matrix
Matrix Script
Triplex Roman
Modula
Variex
Emperor
Universal
Oakland
Emigre

Rudy Vanderlans (on behalf of Emigre, with Zuzana Licko) What a novel and awful question. If anyone knew the answer we'd all be without work. There probably is something that makes a typeface last a long time, but I think it has a lot to do with familiarity. I don't think there is anything intrinsically legible about Bodoni, for example. It is beautifully designed, but it is highly legible because it is familiar. We read easiest what we are most familiar with.

It all depends on how typefaces are marketed and forced down people's throats. Some were automatically installed on every laserwriter that came out, as default fonts, which had a phenomenal impact on our ideas of legibility and usage.

How do we pick an Emigre typeface? It must have a certain amount of originality, which is always difficult. Something that adds to the typefaces already out there. Also, a real idea has to be visible; a lot of typefaces submitted to us are just based on computer errors and tricks. We tend to stay away from those. We try to look for a design where there is real intent, and something added, like the designer's signature. And, of course, we choose fonts that we think we might use in our own work. Finally, we ask, "Would it sell?"

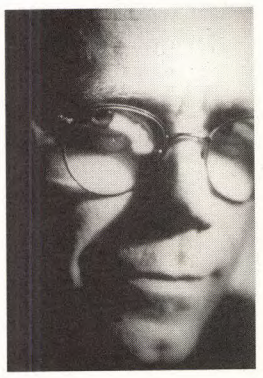
Erik Spiekermann

Berlin, Germany

Typefaces include:
Berliner Grotesk
LoType
ITC Officina®
FF Meta

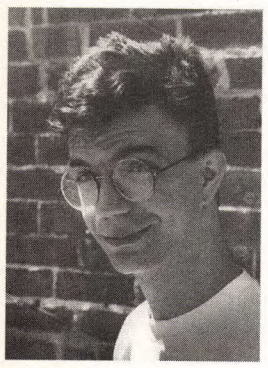
The characteristics of a contemporary typeface which would make it timeless are: It has to capture the spirit of its time without following obvious fashions or trends. It has to be suited to many purposes. It has to have a good range of weights. It has to have at least a few characters which are unique, slightly different from other typefaces so it can be recognized from them. It has to be technically well executed.

The most important point is the first one. All successful typefaces clearly show their heritage—the time they were created and why they were designed. This makes them honest and believable. Contrived designs don't age well. Lastly, you cannot design a classic; only history will tell whether it is or not. It will take five years, even today, for a face to be accepted, and another five for it to become a classic.



Tobias Frere-Jones

Boston, Massachusetts



Typefaces include:
Dolores
Dolores Cyrillic
Stereo
Garage Gothic
Nobel
Epitaph
Cafeteria
Interstate
Reiner Script
Armada
Fibonacci

Behind every typeface are two distinct sets of influences: the personal tastes of the designer on one hand, and the functional constraints of the machine on the other. For a face to become a "classic," all of these concerns must reach an equilibrium, with no single attribute dominating another. In years past, the original cuts of Franklin Gothic and Caledonia found the right balance; Galliard and Meta are surely bound for a similar destiny. In these designs, the taste of the designer is exactly as important as anything else. It must be just as interesting as it is useful. A typeface cannot be timeless all on its own; people must *want* it to stay around, and for that a distinct flavor is necessary. Bare function is not enough.

There are designs, though, that nobody can be objective about, because they have been around for so long. Helvetica is timeless, since it will simply never go away. For similar reasons, Garamond (in most versions, at least), Bodoni and Caslon are beyond the normal scope of consideration. Whatever their inherent qualities, these faces will endure because they already have for so long.

merit the accolade of "class

Interstate Regular by Tobias Frere-Jones

To a selection of influential

ITC Jamille® Book and Bold by Mark Jamra

U&lc posed the question:

ITC Franklin Gothic® Compressed Demi and Giza Condensed Display by David Berlow

What are t

Big Caslon by Matthew Carter

of a co

Big Caslon by Matthew Carter

which would m

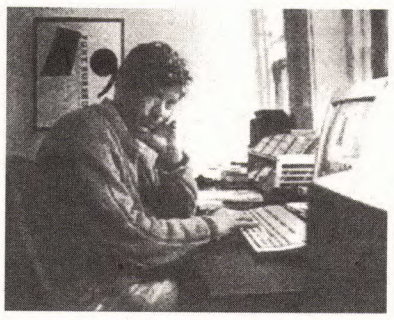
Hollander Regular by Gerard Unger

timeless?

Hollander Italic by Gerard Unger

David Berlow

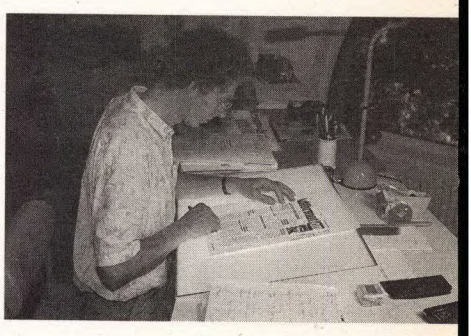
Boston, Massachusetts



Typefaces include:
ITC Frankin Gothic® Condensed & Compressed
Bureau Grotesque
Apple Zeal
Millenium GX
FF Berlinsans
Giza GX
Newsweek Scotch
FF Yurnacular

Marketing will determine which typefaces will continue to be used in the next century. Obviously, good esthetic qualities are important, too; but what will those esthetics be? That remains to be seen. Type will have to be big, so that you can project advertising messages from satellites on the mirrors of people's cars. These cars will of course be driven by computer chips, so people will need to have something to do while they're sitting there.

I have a hard time believing that Helvetica will ever go away. And I'm sure that in the future, there will be some RAMs with Chicago on them. Legibility will continue to be challenged, as it has always been. In the old days, however, legibility was challenged by obscuring type with elaborate florals and other organic matter. Today, there is an urban street-stomped road-kill kind of font which is challenging legibility; it's more violent. The publishing community will continue to adopt this look because there's a market for it, but of course, there will always be people who will respond to classic typography.



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type designers,

he characteristics

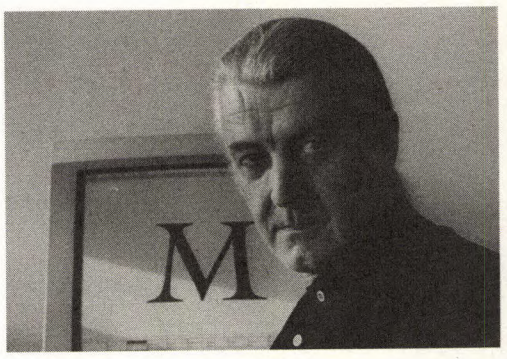
ntemporary TYPEFACE

ake it

Matthew Carter

Boston, Massachusetts

Typefaces include:
Auriga
ITC Galliard®
Cascade Script
Bell Centennial
Snell Roundhand
Bitstream Charter
Helvetica Compressed
Elephant
Olympian
Mantinia
Shelley Script
Sophia
Video
Big Caslon



Your question supposes there are two kinds of scratching in the sand: one below the high-water mark which will go out with the tide, and another higher up on the beach which will endure. Perhaps this was true once, but the mighty Mac bulldozer has leveled the beach and now nothing is safe from the next wave. Good. It's all a toss-up anyway; some of the most indestructible types had limited aims—look at Times Roman—while many that claimed timelessness have now faded to period pieces. Besides, worrying about fitness for survival can only lead to more revivals of Bodoni. As far as I'm concerned, the 21st century can design their own lousy typefaces—I'm with [English essayist Joseph] Addison on this one: "We are always doing something for posterity, but I would fain see posterity do something for us."

Gerard Unger

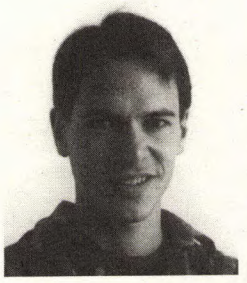
Bussum, The Netherlands

Any design targeted at being timeless is, simply, hard work. Important ingredients of such designs are conventionality and formality, combined with just the right dose of the designer's personality, and with that, inevitably, a sprinkling of time. Such faces should have the right disposition to encounter many different production circumstances. Besides these ingredients, I would personally add: increased legibility (or clarity), durability, economy and ecology. Such a concoction will produce designs approaching timelessness in our perception. But future type designers will recognize the traces of time and find reasons to make new designs.

Typefaces include:
Markeur
M.O.I.
Demos
Praxis
ITC Flora®
Hollander
Swift
Oranda
Amerigo
Argo
Gulliver

Mark Jamra

Hamburg, Germany



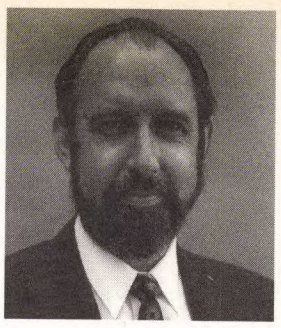
Typefaces include:
ITC Jamille®
Latienne
XT15 (in progress)

I'm not sure if a typeface can be absolutely timeless, but when I think about what might give it the potential for enduring over many years, even centuries, I come upon characteristics which also lend this potential to most other forms of art: Originality—it has to have never been there before. Individuality—it has to stand out in a crowd. Clear expression—the message can't be muddled. Quality of craftsmanship—which requires an excellent sense of proportion and a strong grasp of form.

A typeface is like an artform in the sense that it is a vehicle of artistic expression, and it's annoying how many people don't realize this. But it is an unusual artform in that it occupies a precarious position between being a work of art and being a tool. This utilitarian aspect means that readability and range of applicability will also influence a typeface's potential for lasting through the years.

Sumner Stone

Palo Alto, California

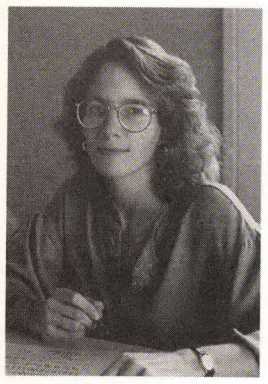


Typefaces include:
ITC Stone®
Silica
Stone Print
ITC Bodoni™

If you look at the old typefaces we still use, three things are true of them all. First, they are typefaces which are used for a wide variety of purposes. They work. They're legible, and generally speaking, they are the text typefaces that we preserve. Second, they seem to have some identifiable character to them which comes through even if people make them over and over again. We still call Garamond Garamond, though there are many different versions available now. Third, they have the personality and character of the person who created them, or, as in the case

CAROL TWOMBLEY

Palo Alto, California



Typefaces include:
Lithos
Mirarae
Charlemagne
Adobe Caslon
Viva multiple masters
Myriad multiple masters
(with Robert Slimbach)
Neuva multiple masters
Trajan

I'm very classically trained, and I think typefaces that have well-proportioned and classically-based underlying shapes tend to stick around longer. They are more legible, and they speak to our innate sense of beauty. The golden section [relating to proportion] is always cropping up in architecture, art and—I think—typography. So it's an understanding of those classical roots, and how to use them in type, combined with a quality of not being too mannered or too "art for art's sake" that makes a long-lasting typeface. It needs to be legible and useful (a lot of the typefaces I see today are not really legible) new, and artistically expressive. My favorites include Sabon and Spectrum, but I tend to admire the work of typographers rather than single out particular typefaces: William Dwiggins, as always, Jan van Krimpen, whose refinement was exquisite, Matthew Carter, who has put out some beautiful types, and, of course, Adrian Frutiger.

THE ANSWERS GATHERED BY

Trajan Regular and Bold by Carol Twombley

Peter Hall, N

ITC Modern No. 216® Light Italic by Ed Benguiat

Silvia Ficini and me emphasi

Lucida Bright and Bright Bold by Kris Holmes (with Charles Bigelow)

Typefaces, our respondents concur,

Silica Bold and Regular by Sumner Stone

must be esthetically pleasing and effe

Beowulf Serif R22 by Erik van Blokland and Just van Rossum

Typeface

AdvertRough 4 and 2 by Just van Rossum

Just van Rossum & Erik van Blokland

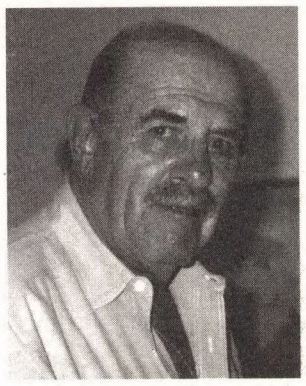
The Hague, The Netherlands

Typefaces include:
Beowulf *(both designers)*
Erik van Blokland
Trixie
Trixie Cyrillic
Kosmik
ErikRightHand
Just van Rossum
Advert
AdvertRough
BeoSans
JustLeftHand
Brokenscript

Erik van Blokland
(LettError with Just van Rossum)
The main reason certain types will be used well into the 21st century is because they have been licensed to printer manufacturers and everybody got them. Everybody will use these until they're sick of them. Of course, this is no fault of the quality of the typeface. We can also talk, for example, about the beauty of serifs or the sexiness of the Bodoni "a" as a letterform. But more realistically, a lasting typeface has the absence of the things that would make it belong to a specific design or style. We think of type as influenced by handwriting and calligraphy rather than just other typefaces. Then the method of how the type is made is important, how it looks beyond logic and convention.

of Caslon, the dynasty that created them. It is those that have a life of their own which are propelled through time.

I would love to make something that was infinitely popular, but you can never know what will succeed. The typefaces I did at Adobe were like that. I had no idea that Lithos would be successful, and Tekton barely got made. It was based on the lettering that architects use on their drawings. I think a lot of successful typefaces grow out of very utilitarian purposes like that.



Ed Benguiat

New York, NY

I think it's rather difficult to create a new typeface design, or for that matter, to create a new *anything* that's in everyday use. A new piece of music would parallel the creation of a new typeface. For example, the notes of music don't change, and the letters of the alphabet don't change, either. It's a matter of how they're put together. The most important feature must be that its newness has a reflection all its own and fits into the pattern of today's generation of graphic designers. The new creation must have something in its character that makes the potential user sit up and take notice. These typographic traits could create a popular demand but we must also consider that this popularity may only be temporary. Personally, I don't think there's anything wrong with that. I know we all feel our designs will last forever, but some things like music don't last either. It's like "here today and forgotten tomorrow." Anyway, you and I can be sure of one thing: the number of typefaces will surely increase.

Typefaces include:
ITC Benguiat®
ITC Panache®
ITC Modern No. 216®
Bauhaus Geometrics
Charisma Script
Congressional Script
AT&T Garamond
Montage
Spectra

JOYCE RUTTER KAYE,

athalie d'Harcourt,

ze **form** and **function.**

ctively usable.

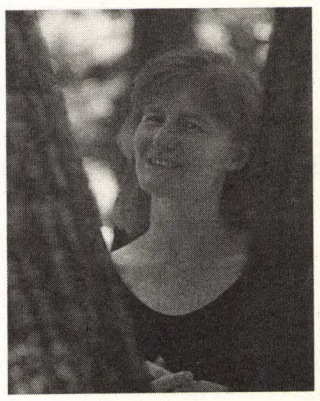
s should be

legible and readable,

Brokenscript Bold by Just van Rossum

Kris Holmes

Menlo Park, California

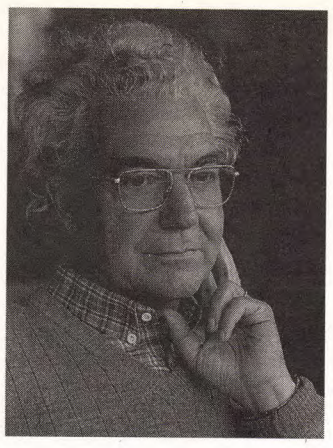


Typefaces include:
ITC Isadora®
Sierra
Apple Chancery *(with Charles Bigelow)*
Apple New York *(with Charles Bigelow)*
Apple Chicago *(with Charles Bigelow)*
Apple Geneva *(with Charles Bigelow)*
Apple Monaco *(with Charles Bigelow)*
Lucida *(with Charles Bigelow)*

I was trying to think about this question while looking at a plastic version of a cuneiform, from a system of writing about 3000 years old, sitting on top of my ultramodern computer.

What I think makes a typeface popular is the balance between sensual beauty and logic—the internal logic of the typeface, and how it will be used. As a type designer, everything you do has to be examined in order to create a beautiful system of shapes. But if that were all you did, the typeface would have a clinical, medicinal look and not a sensual beauty.

It is logic and beauty working against each other that makes things progress. My calligraphy teacher used to say that in the history of writing, the mind and eye are the conservative forces, and the hand is the radical element that would rather be scratching out something with a stick. I think that there is a primitive spirit at work in people that can ignore the vast texture of graphics around us and do its own thing.



Adrian Frutiger

Berne, Switzerland

I have a lot of confidence in the future. We have melted lead for 450 years, then the laser printer took over in only 40 years. But despite this revolution in our technologies, we still use the same text type. The style of the future will surely change, but very slowly. It will alter in three different ways: First, our alphabet will continue to evolve little by little around its basic skeleton. Second, old typefaces will revive. It happens regularly over different periods of time such as the case of American Gothics over the last few years. Third, new typefaces will emerge and become stable. I nicknamed Helvetica the blue jeans of typography because it arrived 50 years ago when blue jeans were introduced. Both will last another 200 years as very ordinary and comfortable things. Contrary to text types, headline types are changing very quickly and will continue to change. This is a good thing since the more variations, the more graphic designers can express themselves and explore the frontier of legibility.

Typefaces include:
Univers
Frutiger
OCR-B
Opera
President
Apollo
Versailles
Icone
Centennial

contemporary yet

Frutiger Black and Light by Adrian Frutiger

distinctive yet

Univers 45 Light, Univers 75 Black by Adrian Frutiger

It is also important to

Carmina Medium Italic by Gudrun Zapf von Hesse

the individuality

Photina Regular by José Mendoza y Almeida

each typeface, as dem

Eurostile by Aldo Novarese

by these designers. Behind each type

Optima by Hermann Zapf

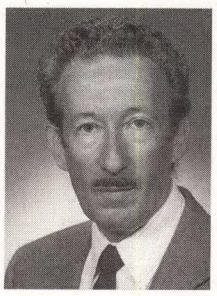
human face, the

Melior Regular and Bold by Hermann Zapf

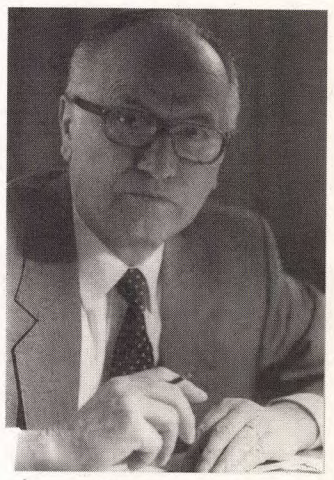
José Mendoza y Almeida

Sèvres, France

Nothing is more futuristic than the past. Timeless typefaces are classic ones: they are not marked by the style of a person or a trend; they have a simple schema, open forms, serifs, small capital letters, a few ligatures, aligned and alternative figures, and a real italic. Here are examples of typefaces I think will last: Plato, Bembo and Baskerville from Monotype, Palatino from Zapf, and, perhaps, ITC Mendoza Roman® and Photina from Monotype, two typefaces that I created. The archetype of the eternal typeface is Jenson. Its harmonious capital letters are based on the scheme of Roman lapidary letters, on 20 centuries of existence. Its italic was used by the Venetian calligraphers. Classic typefaces have run through five centuries and 15 generations of occidental readers. They are nearly part of our genes. As long as the Latin alphabet will last, those typefaces will continue to be in use.



Typefaces include:
Pascal
Père Castor
Fidelio
Yerma
Sully-Jonquières
Photina
Convention
ITC Mendoza Roman®



Hermann Zapf

Darmstadt, Germany

A long lasting type design will not follow a fashion or a contemporary trend of taste. Design should express our age: a time of industrial design and electronics. Contrary to much ephemera on the market, a good design must avoid eccentricities and should be self evident in its appearance. The user may not discover why he likes a special face, for the secret is its careful balance of proportions, the basic structure and harmony of the different parts together.

Typefaces include:
Palatino
Optima
Melior
Zapf Renaissance Roman
ITC Zapf Chancery®
Comenius
Marconi
Edison
Venture
Euler

asting,

universal.

note that

of the designer is reflected in

onstrated in the typefaces

face is the

person who transforms **craft** into **art.**

—*Margaret Richardson*

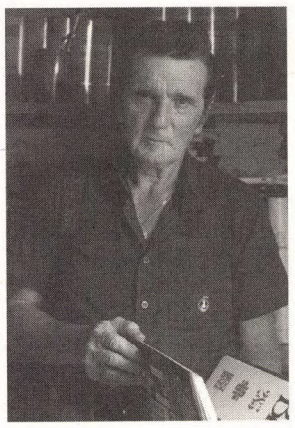
Photina Semi Bold Italic by José Mendoza y Almeida

Gudrun Zapf von Hesse

Darmstadt, Germany

A typeface of continuity should not be modish, but should follow classic forms without copying them. Typefaces have to express the personalities of the designers. Each era has developed its specific letterforms and the best of them has been taken over by the following generations. Therefore, our time has many outstanding typefaces in use. They will be accepted also in the future.

Typefaces include:
Diotima
Smaragd
Ariadne Initialen
Shakespeare
Carmina
Nofret
Christiana
Alcuin
Colombine Script



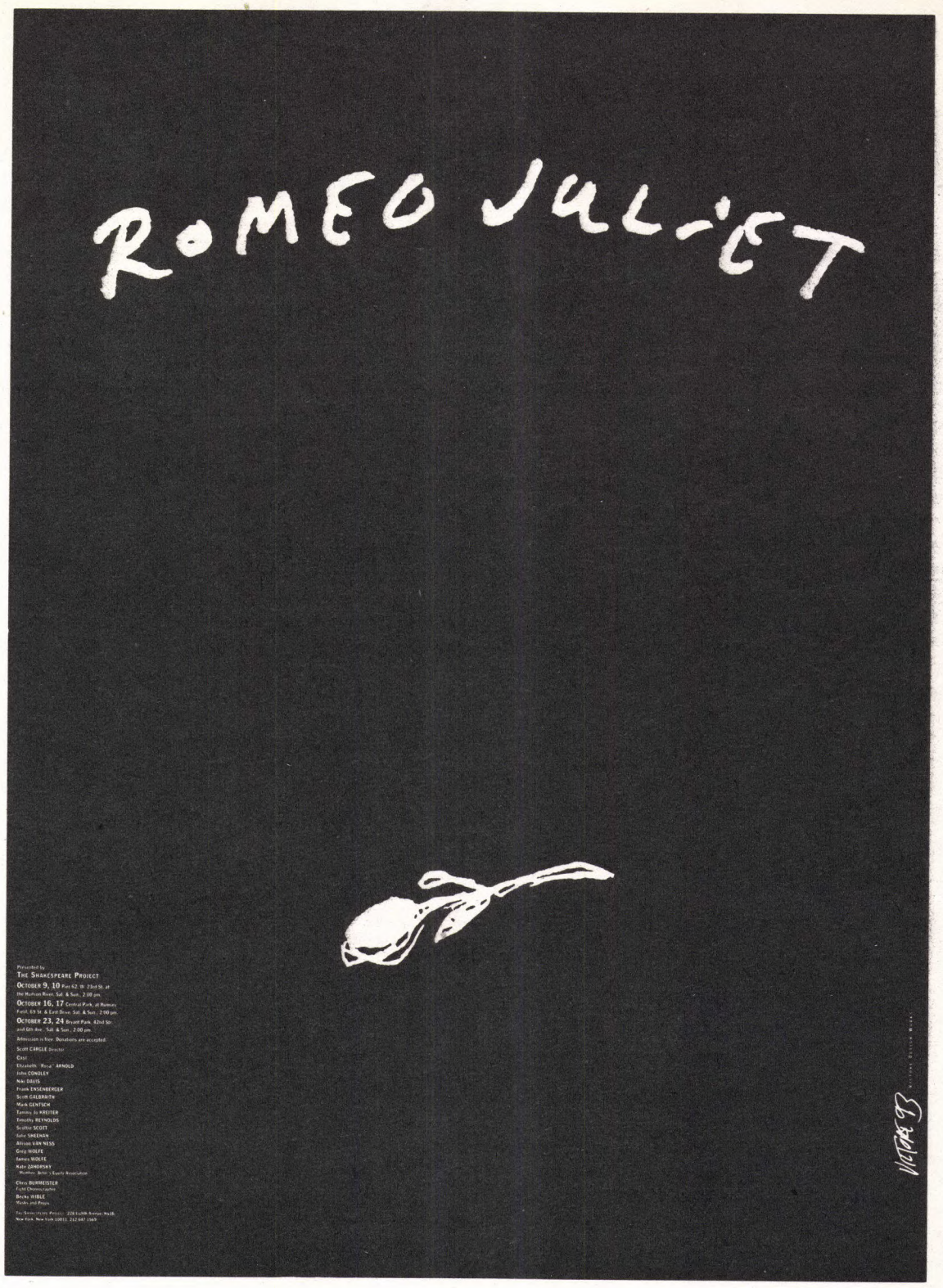
Aldo Novarese

Turin, Italy

One can discuss the matter from two different points of view: the typeface as a starting point, vital and timeless because it allows the possibility of reaching new results and new developments, or the typeface in practical use with a full range of possible applications. In the first case, I can mention the basic forms, the classical ones (which I really think of as eternal) such as Roman Lapidary (for upper case) or Venetian (for lower case). I would also mention Didot Bodoni for its linearity and Garamond, too, and the sans serif typefaces. In the case of typefaces being used, the main characteristics of a timeless face are legibility and readability. These are too often neglected by designers, but I do think these two features will be the ones to influence a timeless use of type. Some examples? ITC Mixage® and ITC Symbol,® of course.

Typefaces Include:
ITC Novarese®
ITC Fenice®
Garaldus
Nadianne
Magister
Stop
Estro
Eurostile

HEADLINE/CAPTIONS: ITC OFFICINA SANS BOLD TEXT: ITC OFFICINA SANS BOOK, BOOK ITALIC, ITC OFFICINA SERIF BOOK, BOOK ITALIC, BOLD

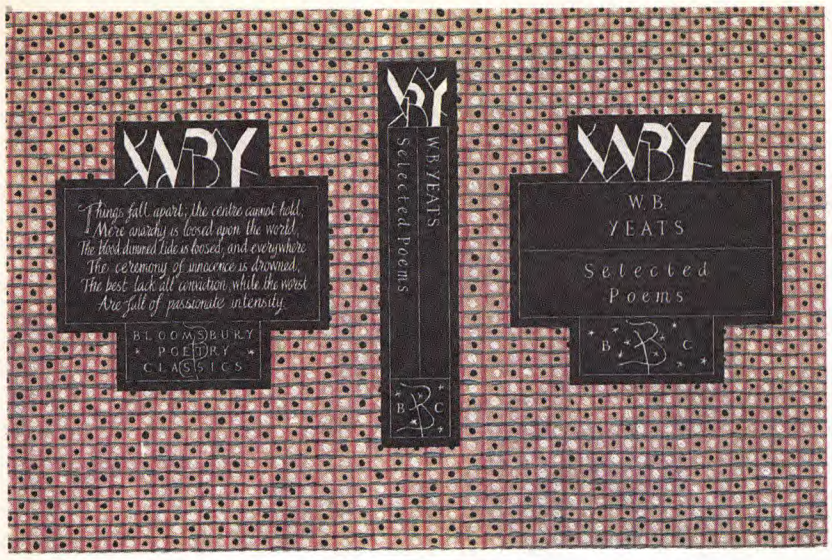


JAMES VICTORE: His casual lettering for this *Romeo and Juliet* poster for The Shakespeare Project theatre company is so understated that it jumps off the page.

Signature Styles

BY STEVEN HELLER

Graphic designers are increasingly turning to hand-drawn letterforms as a fresh way to add expressiveness and individuality to their work.



JEFFREY FISHER: For the Bloomsbury Poetry Classics Fisher brilliantly and stylishly interprets through his handwriting the classic cover and jacket designs of the King Penguin series.

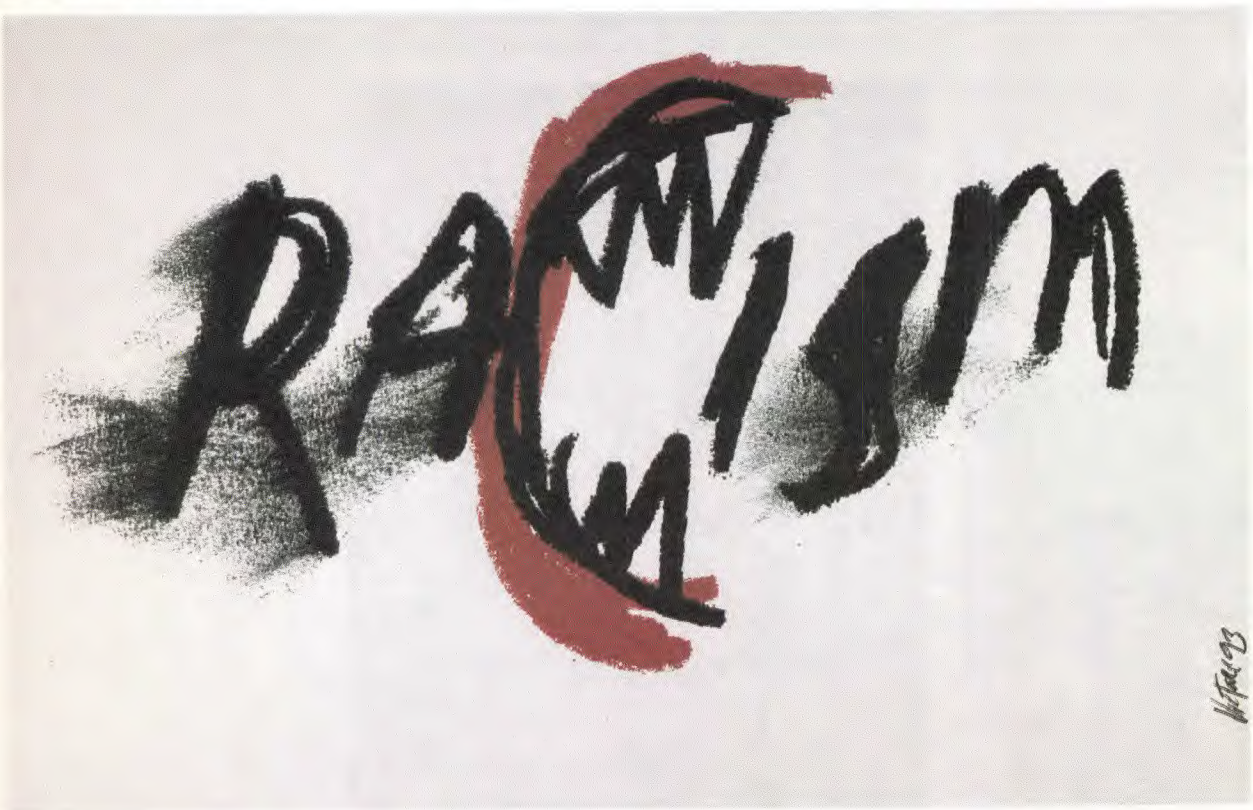
JEFFREY FISHER: His Soho Square book jacket is a veritable painting wherein handwriting is both type and texture.

AT ONE TIME, formal typography was the mainstay of all printed work. The computer, of course, changed all that to the point where modern typography became loose, unstructured and available to the masses. As a result, many graphic designers today are increasingly using handwriting as a contrast to computer-manipulated type and as a new way to show expressive graphics. This is not simply a reactionary return to script for its own sake but a means of achieving color, texture and contrast in layouts that require individuality.

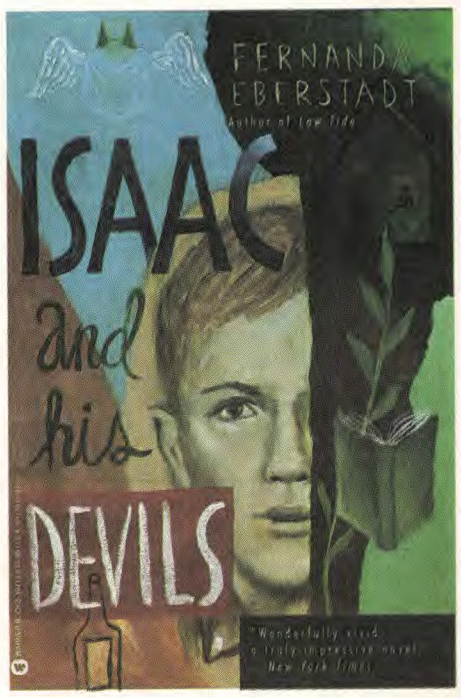
One needn't return to the pre-Gutenberg days of illuminated manuscripts to find the influence of handwriting in graphic arts. In fact, more recently when type was hot, heavy and expensive, handwriting was a way to squeeze a few extra dollars from tight production budgets. In the early 1940s, for example, **ALEX STEINWEISS**, the designer of Columbia Records' album covers, wrote out his headlines in sinuous curlicues to save both time and money. His distinctive lettering was later called Steinweiss Scrawl and was ironically issued as a Photo-Lettering, Inc. typeface. Likewise when **PAUL RAND** designed covers for *Direction* magazine during this same period, he too used handwriting to express immediacy and to eliminate expenses. In the early 1950s when playwright and artist **EDWARD GOREY** was a young book cover designer at Doubleday, he also saved typesetting costs by writing out all his text, from headlines to credits. Although larger words were drawn to roughly approximate existing type, the rest was stylized handwriting which over time developed into his signature style.

Getting Personal Unlike calligraphy (or hand lettering, for that matter), handwriting has no claim as art, craft or science but is rather an ad hoc means for creating cheap yet expressive design. Handwriting did come close to being art when used in Polish and Czech posters in the early 1960s and '70s, when typesetting was restricted by government decree and handwriting in design was a way of both circumventing officialdom and signaling defiance. During the 1970s handwriting also enjoyed a revival of sorts in American and British record album design where it was used to suggest the autograph of the recording artist pictured on the front or back. Handwriting appeared in publication design as headings for stories or columns, such as letters to the editor, to imply a personal relationship with the reader. In the late 1980s hand-

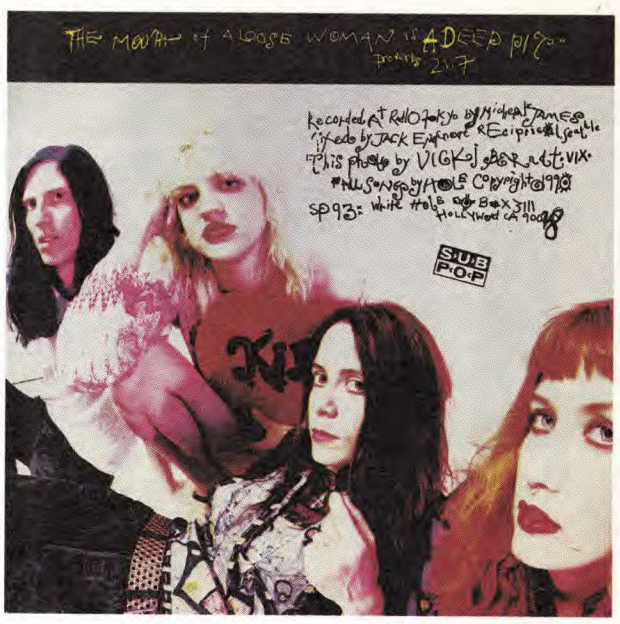
JAMES VICTORE: The lettering for Racism is a doodle with such power and strength that it translates not only the word, but the emotion.



JOSH GOSFIELD: Blends painterly lettering–a mixture of naïf and modern form–with his narrative painting in a totally integrated composition.



ART CHANTRY: Employs a seemingly untutored brushstroke to approximate the hand of the naïf, religious signpainter in this back cover of a Sub Pop recording by the Rev. Horton Heat.



ART CHANTRY's scribble lettering for this Sub Pop recording by the band Hole tests the limits of legibility as it invites closer perusal.

writing was used less extensively, because digital fontography made eclectic design styles possible. This anything-goes, high-tech potential eventually contributed to a revived appreciation of informal, personal handwriting in design.

The designers represented in this brief survey tend to be influenced by either turn-of-the-century design which combined images with words, or modern and contemporary artists who wed letterforms to abstract and narrative compositions.

The seamless weavings that characterize **JEFFREY FISHER**'s book jackets for Soho Square are art-based with communication as the goal. By using raw handscrawls he avoids the otherwise artificial imposition of formal typography onto images that are rough by nature. In a somewhat more refined manner, Fisher's handwriting on the front and back jackets of the Bloomsbury Poetry Classics provides a stunning counterpoint to the roughly painted decorative patterns reprising the tradition of the classic English King Penguin book series. Like Gorey's Doubleday covers, Fisher's signature style distinguishes his books from all others in the market.

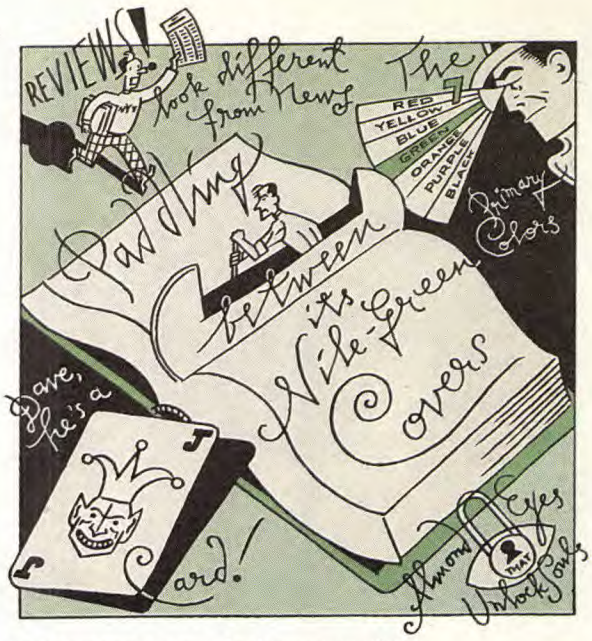
Marks of Distinction While Fisher maximizes, another handwriting expert, **JAMES VICTORE**, minimizes the use of excessive imagery. His book jackets and posters are as spontaneous as street art yet full of nuance and subtlety. The handwriting is influenced by 1960s Polish posters where the personalized scrawl provided intense dramatic effect. Yet what distinguishes Victore's work from the earlier posters is its almost Swiss design economy. His surfaces are unencumbered by graphic minutia thus forcing the handwriting to not only bear the textual, but the illustrative weight of the composition. A vivid example is his Racism poster which looks like an overdrawn scribble, blown up ten times its size, which effectively screams out the idea for which it stands.

Unlike Victore's recognizable approach, **ART CHANTRY**'s work is purposefully lacking in overt stylistic identity. Chantry's lettering suggests the hand of an untutored magic marker user and the enterprise of a graffiti artist. Chantry is known for conscripting ambient visual vocabularies into the service of graphic design, and one of the keys to his expertise is knowing when to leave well enough alone. Although much of his lettering is rewritten or redrawn based on existing, vernacular models, the most deceptive

JAMES VICTORE: The side o' beef markings superimposed on this soldier update this classic tale of wartime horror. Victore's faux formal handwriting provides a hauntingly discordant note.

JAMES VICTORE: Like jazz itself, Victore's improvisational lettering underscores the subject of this book of interviews with musicians.

STEVEN GUARNACCIA's spaghetti-like handwriting goes perfectly well with these signs which are forged from pieces of soldered steel.



STEVEN GUARNACCIA: In the manner of the 1920s and '30s cartoonist, Guarnaccia has developed a veritable caption lettering style which adds dimension to his drawings.

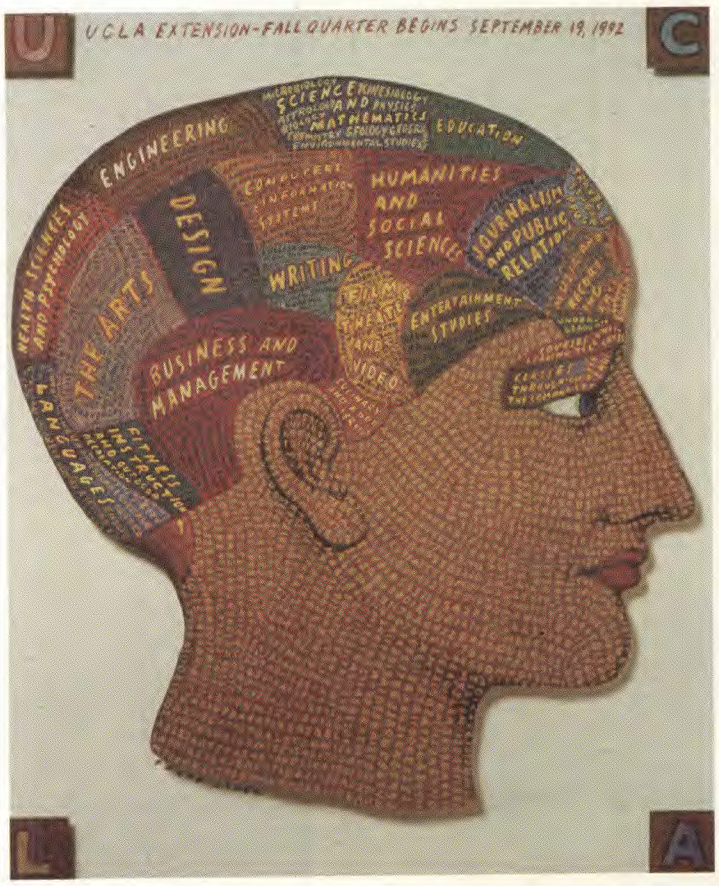
are those where he has done little or no manipulation. Such is the case with his artwork for a 1990 single for the Sub Pop band called Hole, where his writing is so resolutely unpretentious that it's hard to decide where design begins and ad hocism leaves off.

Integrating Word and Picture For his signature style **STEVEN GUARNACCIA** also borrows from other sources, but he bases his writing more on the comics than on the street. Guarnaccia is an illustrator with an intense interest in typographic ephemera and has devised curvilinear and rectilinear handwriting styles that are integrated into his ostensibly linear work. His cartoons for *Spy* magazine were driven by the word with spiderweb-like letterforms integrally woven through the pictures so that the end result is a seamless marriage of both. Similarly, **JOSH GOSFIELD**'s integration of word and picture, though rooted more in the legacy of naive commercial signage, is totally unified. His brushed handwriting is used as a decorative or compositional device, yet it also provides an additional level of information. Gosfield ignores any semblance of stylistic consistency in his writing–indeed the only consistency is inconsistency. Conversely, the handwriting that comprises **PAULA SCHER**'s imaginary maps, influenced by naïf art, is recognizably and resolutely consistent even though it is done on the spot. These obsessively labored compositions are formed by writing made from brushstrokes, sometimes decorated with outlines, inlines and colorful underlines that guide the viewer on a path through the image. Unlike Gosfield's lettering, which is often randomly composed, Scher deliberately forms and follows a logical pattern that appears to be random–almost stream of consciousness–but in truth is quite linear.

The hand is not quicker than the computer here, nor is it a panacea for cold typography. As practiced by these designer/illustrators it is not merely a nostalgic return to the past either, especially since a handwriting style can be digitized and used as computer-generated type. Handwriting in design as used by these practitioners is an effective way to distinguish, call attention to, and indeed personalize a message.

STEVEN HELLER *is co-author of* American Typeplay (*PBC International*). *His book,* Jackets Required: An Illustrated History of the American Book Jacket 1920-1950 (*Chronicle Books) will be out in Spring, 1995.*

PAULA SCHER's obsession with facts and figures is well articulated in these word/map illustrations that use elaborate letterforms as both texture and a source of information.



HEADLINE ART BY PAUL BARNES BYLINE: ITC FRANKLIN GOTHIC HEAVY SUBHEADS/CAPTIONS: ITC NEW BASKERVILLE ROMAN, ITC FRANKLIN GOTHIC HEAVY TEXT: ITC NEW BASKERVILLE ROMAN, ITALIC

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The Proof Is in the Printer

...And the bike messenger's waiting.

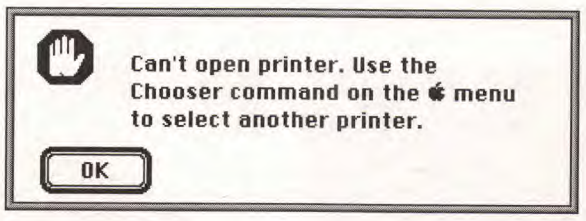
How a (fictitious) design studio overcame a series of laser printer problems that could strike anyone, anytime.

by David Pogue

It was late on a Friday afternoon in one of New York City's most successful fictitious design studios. Tia Sperling had an easy assignment: to print out a laser proof of the brochure mockup she had designed on her Macintosh. After printing the two-page galley, she planned to get it bike-messengered to the client, then grab a cab home and relax for the weekend.

She called Blazing Pedals, the bike-messenger company. "The envelope will be ready in half an hour," she told them, "and it has to be uptown by six, because my client is six-foot-five and short-tempered, and he needs this printout under his arm when his flight leaves for Tokyo at eight."

They said okay. She sat at her computer, chose the Print command from the menu, leaned back, and took a sip of iced coffee. Then the Macintosh beeped. She looked at it, puzzled. This is what it told her:



"I don't *want* to *open* it," she muttered. "I just want to print with it."

She opened the Chooser desk accessory, as it was suggesting; sure enough, the window, normally crowded with printer icons, was empty. "Strange," she said. "They were there yesterday. I remember seeing them, just before Jake came by to install that system-software update—"

She snapped her fingers. "Jaaake!"

Jake, 21 and ponytailed, came loping in from the other side of the office. He apologized, in his noncommunicative way, and grabbed the System disks that come with every Macintosh. He used the Installer disk to reinstall the printer drivers; when the computer was restarted, the printer icons were all back where they were supposed to be—in the Extensions folder, inside the System folder. And, therefore, in the Chooser window. "Thanks loads," said Tia, as she selected the laser printer icon once more.

Now there were *two* problems. First problem: even when the laser printer icon was selected, the *name* of her printer, LaserWriter IV, didn't show up in the Chooser window. And she knew what *that* meant: no printer name, no communication between computer and printer—and no printout.

Second problem: the Blazing Pedals guy had just showed up, grubby from the city filth and looking like a large insect in his protective gear. "Just a sec," Tia called out to him.

The computer wasn't seeing the printer. What could be wrong? She inspected the cables. It all seemed fine: the network connector was attached to her Mac; telephone wire stretched along the desk; and the other connector was attached to the printer. The printer was turned on—so why was the Mac reporting that the printer wasn't there?

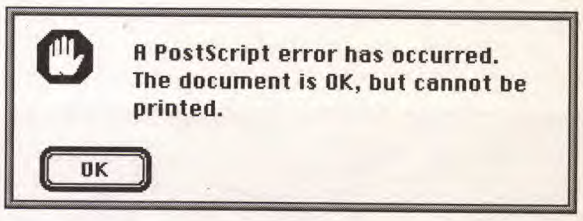
Since the computer was working, and the printer usually worked fine, Tia figured that either the connectors or the cable was on the fritz. But there was no time to investigate; she reasoned that she could rule out three possible flaky components in one swoop just by substituting somebody *else's* connector-and-cable ensemble. "Jaaaake!"

Within three minutes, Jake's wiring had replaced Tia's, and the printer was at last on speaking terms with the computer. (Only days later would Tia discover that her original cable had indeed developed a crimp.)

OK, But Cannot Be Printed

As Tia tried the Print command, she tried to smile at the impatient bike messenger, who was shifting restlessly from foot to foot. "Almost there," she cooed.

But she wasn't. Now the computer told her this:



"That's what *you* think," she told the computer. "If I can't print it, it's *not* OK."

Even Jake was nonplussed. "Huh," he said.

Zephyr, Tia's wonderful but New Age partner, came over to check out the ruckus. Zephyr sized up the situation immediately. "Your work is too complex," she said.

Tia was hurt. "But this is exactly the effect the client wanted! He kept saying, 'I want this to be the mother of all brochures!'"

"No, no, not the design," replied Zephyr, "the *document*." PostScript, she reminded Tia, is the behind-the-scenes code language spoken by computers to laser printers. A PostScript *error* can mean only one of two things: either the fonts or the graphics are too complex for the printer to handle. In Tia's PageMaker document, one or the other was having a bad hair day.

Tia glanced nervously at the bike messenger,

Continued on page 40

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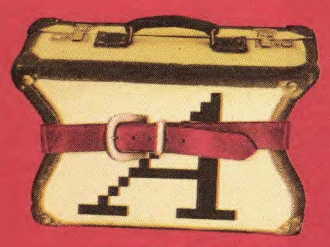

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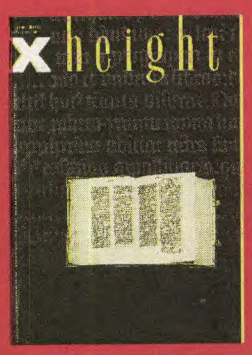
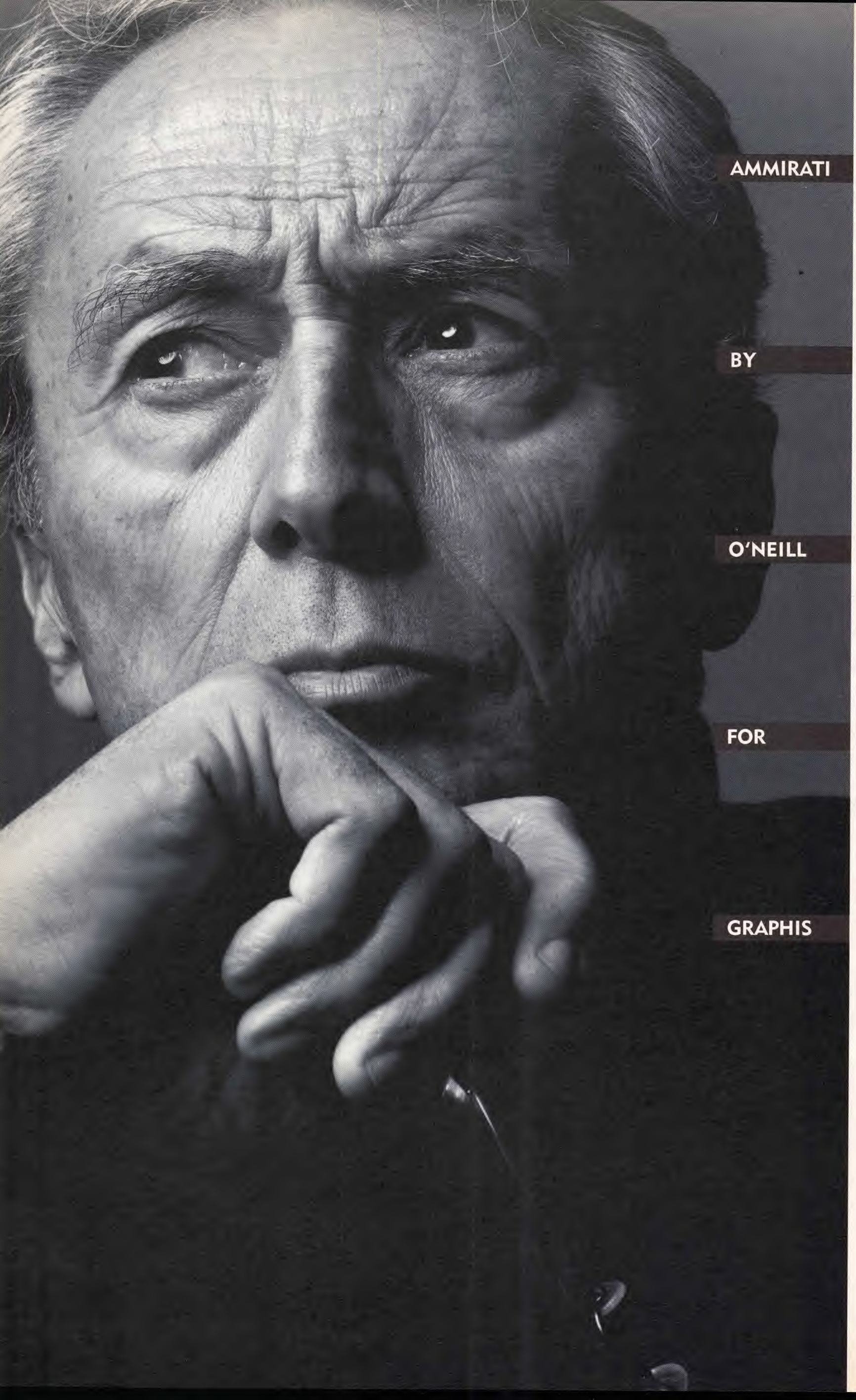


Now in full-color, the new *x-height* features stories about incunabula (those beautiful works printed before 1500, including the Gutenberg Bible), [T-26], TrueType GX and more. *x-height* also contains the FontHaus Catalog. Over 1,700 fonts are displayed. $7 or free with a font order.



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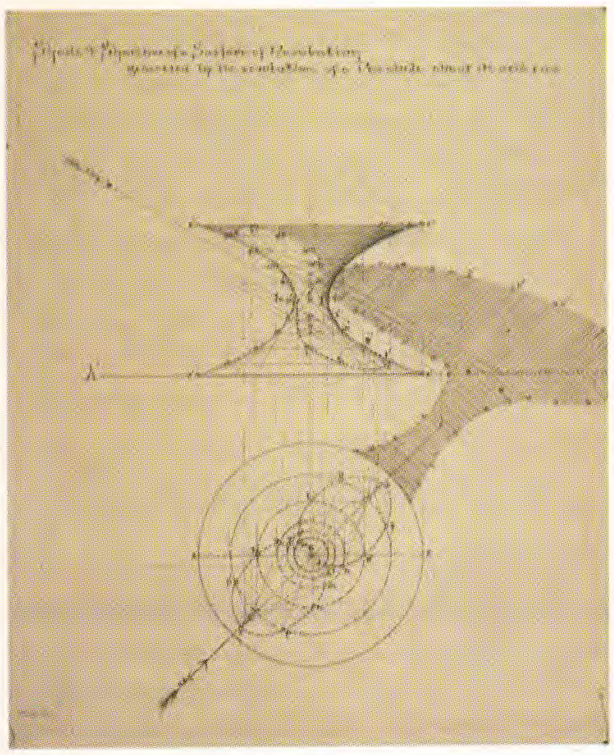

Because they exist only on his drawings, the lettering designs of Frank Lloyd Wright have remained an untapped source of type design reference—until now.

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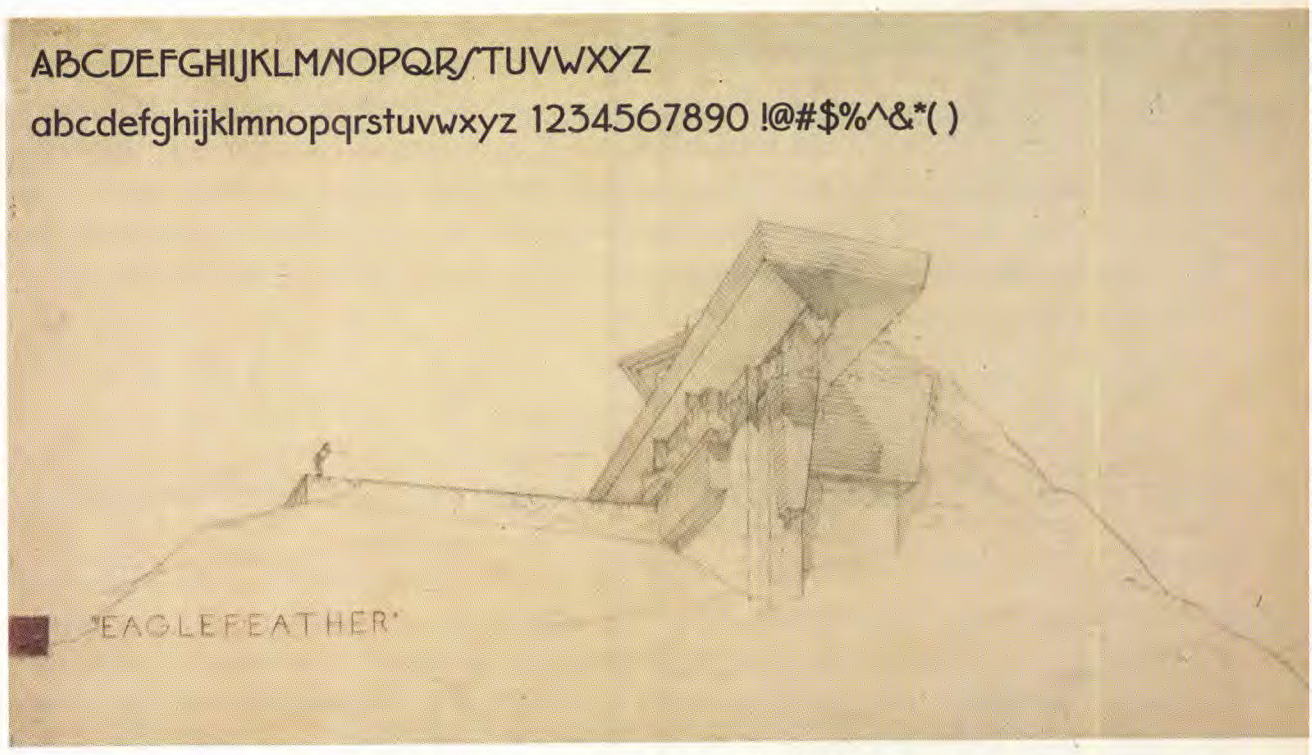

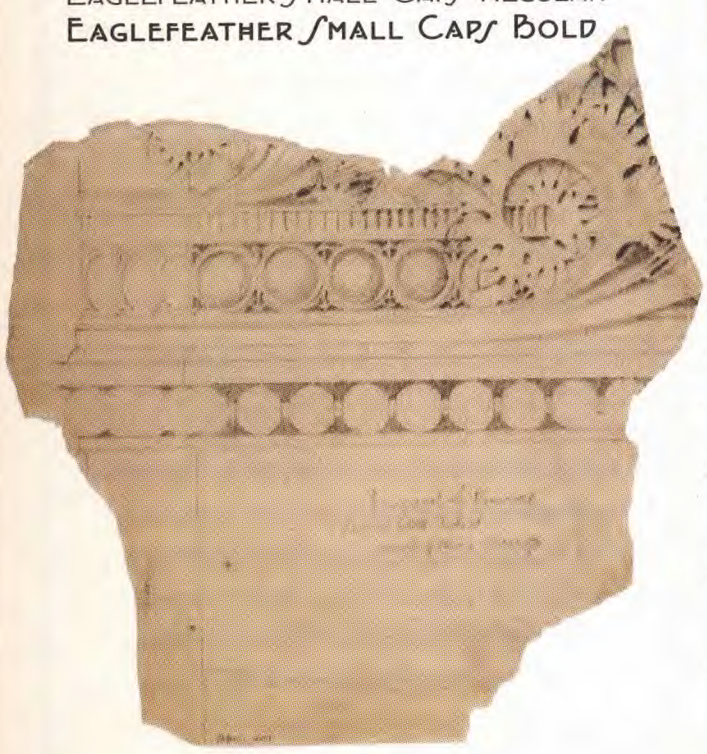

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Continued from page 36

who at this point was leaning against the walls, leaving an oily smudge each time he changed position. "But how do we know *which* font? *Which* graphic?"

"Well," said Zephyr, surveying the font-crazed design on the screen, in this particular case, I'd say it's telling you that you used too many fonts."

"Oh, fine," said Tia. "Now the *computer's* criticizing my work?"

Zephyr reminded her that only ten font families are preinstalled in the typical laser printer. Any *other* font, before it can be used in a printout, must be downloaded to the printer's memory. And if too many fonts get downloaded, the printer's memory gets overwhelmed. "Looks like you'll have to reduce the number of fonts in your design," she concluded.

Jake grunted. "Yeah. Or use Helvetica."

Tia shot him a baleful look. She wasn't about to substitute a bunch of generic fonts, even if they *were* preinstalled in the printer and didn't take up any memory.

She looked at her watch: 5:25. The bike messenger, now fifteen feet farther into the studio, was pacing back and forth. "Be right there," she called out to him.

But something was nagging her. Hadn't she read something about this font business? Wasn't there a trick?

She grabbed her mouse and started searching menus and dialog boxes. She opened the Page Setup command, and found an Options button. When she clicked that, she found what she had been looking for: a choice called "Unlimited Downloadable Fonts in a Document."

"See!?" she exclaimed.

"Wow!" said Zephyr.

"Huh," said Jake.

This time, when Tia printed, the printing took much longer than it should; the printer was now accepting the fonts for each page separately, and then flushing the fonts from its memory in readiness for the next page.

But print it did. "Oh, thank God," breathed Tia as the second page slid into the output tray.

The Graphics Zone

But Tia's troubles were not over. While the type in the printout looked great, there was a problem with one of the graphics. It was an EPS illustration she had made in Adobe Illustrator. It contained within it some text that was supposed to show up in Futura Bold—but, instead, printed out as that old-standby, last-resort, typewriterish default font, Courier.

"Courier!" she exclaimed in horror.

The bike messenger poked his head in. "Yeah?" he said.

Tia collapsed onto her desk.

Fortunately, Jake had seen this problem before. As the others watched with grim fascination, Jake typed a single letter—J, as it happened—into the margin of Tia's onscreen document.

"What are you *doing*!?" she exclaimed. "I've spent days on this! I don't want your initials cluttering up..."

But she stopped. Jake had selected the single typed letter, and changed it to Futura Bold. And then he changed it to white.

"Aha," said Zephyr. "By using that font in the body of your document, even invisibly, Jake's forcing the computer to download Futura Bold to the printer—because your EPS graphic couldn't do that on its own!" She patted his ponytail. "Good thinking, Jake." She tried printing again.

Tia, her head on her arms on the desk, opened one eye just enough to peek at the laser printer. It was 5:44, and if this printout wasn't in the tray very soon, she would miss the client, he wouldn't have the printout for his Tokyo meeting, and she would lose his business forevermore.

But no printout came. Instead, there was another beep from the Mac. She didn't dare read what it said. She didn't have to.

"Out of toner," said Jake and Zephyr together.

They looked at each other. Was there a fresh printer cartridge in the office? Nope. Was the office-supply store downstairs still open at 5:45 p.m. on a Friday? Nope. Was there any possibility of a happy ending?

"We're doomed," moaned Tia. A moment passed.

"Let's rock," said a voice.

It was the bike messenger.

They stared at him. He sprang into action. "Come on, come on, I've gotta get outta here." He stepped forward, resting his backpack on Tia's desk, and threw open the printer's lid. With astounding, practiced ease, he pulled out the black plastic cartridge. As they watched, agape, he began to tilt the cartridge from one side to another, like a ship at sea, five or six times.

"Just rock it," he explained. "That redistributes what little toner powder you've got left. Usually lets you crank out another fifty pages." With that, he slipped the cartridge back into the machine and closed the lid.

"Try it now," he said.

And they did. The printer churned to life. The pages slid gracefully out of its innards... the first page... and the second page.

Tia was limp with relief. "Thank you!" she sighed, slipping the pages into a clear plastic pouch before handing it to him.

Zephyr and Jake solemnly shook his hand.

The bike messenger put the package into his pack and slung it over his shoulder. He stood, for just a moment, looking like Clint Eastwood in the sunset. Clint Eastwood in a bike helmet and fiberglass elbow guards.

"Not at all, ma'am," he said. "Now, if you'll excuse me..." He pulled the goggles over his eyes.

"I've got a job to do."

And he disappeared into the night.

* * *

David Pogue is the author of the #1 Mac bestseller Macs for Dummies *and a columnist for* Macworld *magazine.*

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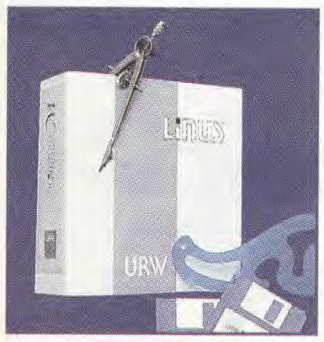

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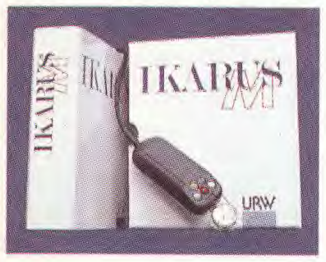

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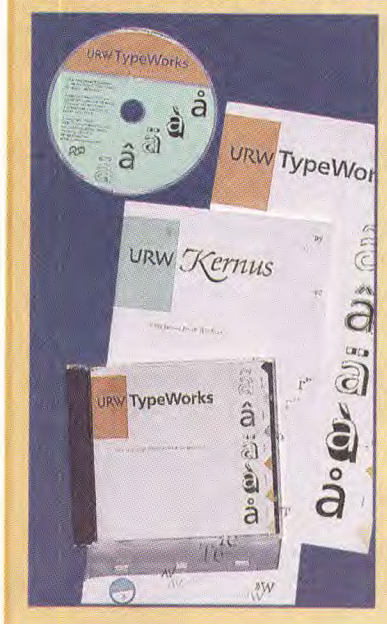

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TIDY UP YOUR TYPE

Easy Steps to Organizing Your Electronic Type Library

by Gene Gable

If you ever worked with type when it had physical properties—being made of wood, or metal, or film—you have a favorite memory about the technology. From the over-romanticized feel of hot metal type and smell of type-wash, to the clickity clack of strobe lights and the whirl of filmstrips around a drum, type was real. It had sounds and smells and you could break it or scratch it and otherwise render it useless while on deadline. And for compulsive neurotics like me, it needed to be, well, properly filed.

And what beautiful files they were! I have always admired Gutenberg as much for his wonderful type drawers as for the type itself. He learned quickly what we have all come to know—that in order to make type work, you must be its master. Fonts are to be called upon to do their work quickly, accurately and consistently. They should then go back to where they came from and sit quietly until needed again. Expediting this process has been a successive stream of schemes and dreams.

For some it was custom cabinets and filmstrip hangers, for others, felt-lined boxes or plastic sleeves. A large Typositor library could fill several rooms—each 2" reel clearly marked with some sort of number or code, precisely filed and accounted for—treated like the valuable asset that it was. Need a line of type in Caslon 540? No problem. That's on reel C357. Whole staffs were dispatched to retrieve, track and return fonts while the letters sped through the production department on their way to becoming important words.

But when type went from having physical properties to being so much binary code on a floppy disk, the discipline of good type library management went out the window, and with it the efficiency, speed and flexibility computer technology promised. Bloated type libraries are growing on hard drives all over the world—files inside files inside files. Duplicate files. Files with no names. Files full of README DOCS. Useless, hard-to-find, badly organized files.

Don't let this happen to your collection. Take these few suggestions under advisement and treat your type library with respect—do that and it will serve you efficiently, promptly and with very few error messages. Technology has eliminated the need for the cabinets and boxes, but not the discipline and structure they represent.

Keep Your System Lean

When you physically cart fonts around a building you learn pretty quickly that there's no use hauling unnecessary items. Moving, installing and copying extraneous files slows computer performance and uses up valuable space. A good half of the items (like AFM files) that come when you buy a PostScript font are unnecessary for normal operations, assuming you use Adobe Type Manager (ATM). Consider ATM a mandatory part of your system (especially for Windows).

All you need, then, to make a PostScript font work is the printer font (often called the outline font), and at least the 10 point font suitcase (often called the screen font). There is a handy Mac utility from FontHaus called FontSqueezer that automates the process of suitcase consolidation. Suitcases and outline fonts should be in the same folder together—there's no good reason to separate the font components. Make sure you have the appropriate screen and printer font for every style in the folder, name it for the family, and for the rest of eternity it will be ready to serve you.

And don't install or store fonts in your system folder—keep the clutter in there to an absolute minimum.

Organize Fonts the Way You Work

Once you've prepared these lean font files, you should store them in a manner that's compatible with your work habits and takes advantage of your system's speed. This pretty much eliminates the idea of installing and working with fonts directly off a CD or floppy disk, where access time is extremely slow. Ideally you should have one giant font hard drive—if you can't fit all your type in one place, then consider a "working" collection and a "reference" collection. Once you open the suitcase (which installs the font in your system for screen use) it doesn't much matter where the font is. But when it comes time to print the job (and the font gets downloaded to the printer) you want there to be a fast, clear path.

How you actually file your fonts is a very personal decision. If you know your faces well, you may want to go alphabetical, but be prepared for tough choices when it comes to something like ITC Garamond® I or G? Some prefer to organize by typographic definition, like serifs, sans serifs and scripts. Most type catalogs were

Continued on page 45

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Kerning easy as 1·2·3
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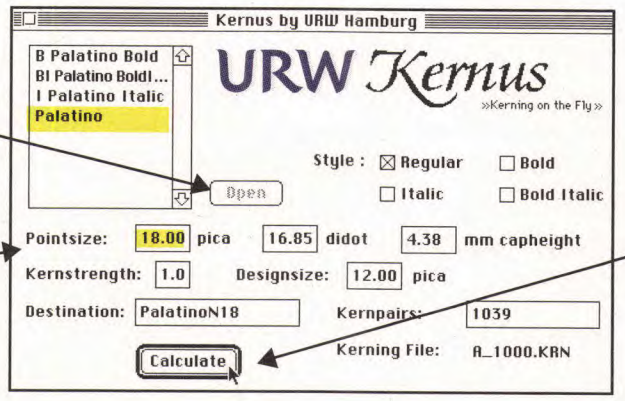
At URW, technology and common sense equal simplicity, which is the shortest distance between two points. It's also the quickest road to profitability, so forget about making kerning pairs manually. You'll go insane before you're finished–or worse, you'll go broke before you get a chance to use them. Manually kerning a font is like crocheting a fishing net. Not only is it senseless, it doesn't guarantee you'll catch fish.

If you want great looking kerning and time to fish for new clients, consider URW Kernus. You can *automatically* create over 1,000 *point size specific* kerning pairs for any PostScript or TrueType font in about 30 seconds! Thomas Roosevelt once said, "If you can't finish the job, don't start it." Reality says, "You can't eat what you can't invoice."

1. Open original font and choose from the available styles.

2. Specify point size specific kerning pairs and kernstrength for desired fit.



Available for the Macintosh or PC. Also includes an editor to modify individual pairs. Kern an *entire* typeface library for only **$499.**

3. Calculate. The new Kernus font(s) will be ready for use.

The beauty of a typeface lies in its restfulness an d the way it seems to extract light from the paper. This restfulness which makes a type beautiful ha s nothing lifeless or paralyzed about it, it might r ather be described as organized life. As in the oth er arts, it consists of a balance of movement. This calm therefore has two components: life, and bal ance or rhythm. The beauty of a typeface lies in it

Adobe Palatino
Typeset at 16 point with the normal kerning pairs supplied with the font.

The beauty of a typeface lies in its restfulness and the way it seems to extract light from the paper. Th is restfulness which makes a type beautiful has no thing lifeless or paralyzed about it, it might rather be described as organized life. As in the other arts, it consists of a balance of movement. This calm the refore has two components: life, and balance or rh ythm. The beauty of a typeface lies in its restfulne

Adobe Palatino
Typeset at 16 point with 1000 URW kerning pairs created by Kernus.

Optimize the clarity of text as small as 6 point. Comparison showing Adobe Palatino with supplied kerning (top) versus kerning created by Kernus for use at 6 point (bottom).

The beauty of a typeface lies in its restfulness and the way it s eems to extract light from the paper. This restfulness which ma kes a type beautiful has nothing lifeless or paralyzed about it, it might rather be described as organized life. As in the other arts, it consists of a balance of movement. This calm therefore has two components: life, and balance or rhythm. The beauty of a typeface lies in its restfulness and the way it seems to extra ct light from the paper. This restfulness which makes a type be autiful has nothing lifeless or paralyzed about it, it might rathe

The beauty of a typeface lies in its restfulness and the way it seems to extract light from the paper. This restfulness wh ich makes a type beautiful has nothing lifeless or paralyze d about it, it might rather be described as organized life. As in the other arts, it consists of a balance of movement. this calm therefore has two components: life, and balance or rh ythm. The beauty of a typeface lies in its restfulness and th e way it seems to extract light from the paper. This restfuln ess which makes a type beautiful has nothing lifeless or pa

Hamburgefonts

72 point ITC Berkeley OldStyle Medium from Linotype, with supplied kerning

Hamburgefonts

72 point ITC Berkeley OldStyle Medium from Linotype, with URW Kernus pairs

URW

For more information about Kernus or other products, call 1·800·229·8791 or fax 603·882·7210.

URW Software & Type · 4 Manchester Street · Nashua, NH 03060

Circle 15 on Reader Service Card

Continued from page 43

organized this way, so it's familiar and helpful to a lot of traditionalists. Some of the newer designs, however, make this sort of categorizing a bit difficult.

Because my own type library has grown so large, I prefer to categorize by foundry. I know the large foundries have most of the traditional faces, so I can usually locate the standards pretty easily. And I find that the smaller foundries tend to have personalities all their own—I can't possibly expect to remember every type design, but I can remember a particular foundry style (or quality). When you're fishing for a type design, going foundry hopping is often a good start.

Organizing by foundry also allows you to use some of the existing reference material provided by the manufacturer. But that brings me to my next point.

You Can't Use What You Can't See

Any typeshop owner will tell you that without a type catalog, they would be dead. People won't buy what they can't see. And you won't end up using typefaces that you can't visually reference.

There are several shareware programs and a couple of excellent commercial ones (like TypeChart from Agfa and FontMinder from Ares) that allow you to print sample pages from your Postscript type library. Consider printing one of these pages a mandatory part of the font installation process. A binder with such sheets becomes a rich reference of your beautiful type collection—something you can see, touch and leaf through for inspiration. Specimen books have been the preferred method of type selection for centuries. No screen sample can ever replace them.

There's also the question of character access. When you opened a drawer to get the letter S (or positioned the dry-transfer sheet), you could look over the choices. Now, we just type the S key and hope for the best, often ignorant of any alternate choices the type designer may have provided us. A printed reference is most helpful in displaying the full complement of a font (the programs mentioned here allow you to print keyboard layout charts). In the good old days, operators had binders full of keyboard layouts next to their terminal—to set a job without it would be suicide. There are a few electronic devices that work well too.

Character Chooser from Letraset is one of the best. This pop-down utility shows you an on-screen keyboard layout of the font of your choice and allows you to have direct access to all characters. You can pop up Character Chooser (or Apple's Key Caps) from within any application, choose the characters you need and then return to your work. Most fonts have alternate characters—to ignore them is to ignore great possibilities.

Automate the Installation Process

If you have a Mac, you should have Suitcase II from Fifth Generation Systems, Inc., and if you have Windows, you'll need FontMinder from Ares or FontConsultant from FontShop. These two essential utilities (there are others, but these are the most widely used) allow you to more easily install (and most importantly, deinstall) font suitcases. This is important because you'll want to keep the amount of installed fonts for any given job to a minimum. Scrolling through long lists of fonts is not only annoying, it's handicapping your system's performance and taking up valuable RAM.

With these utilities, sets of fonts can be saved by job or client, then called up again each time you're working on a job for a certain client. Utilities can provide wonderful shortcuts if used properly but most of them are underused. If you do something more than three times on a computer there's probably a way to automate it.

If you are inclined to customize kerning pairs, that process too can be made easier with programs like Kern Edit from Agfa, Kernus from URW, or if you're feeling ambitious, Fontographer from Altsys. A kerning application makes it possible to build your own private version of a font. These programs are, on the whole, easy to master, but they are also potentially dangerous—if you're going to start mucking around with the font, then version control and library updating is a much bigger issue. If you open a job that you completed six months ago and use a recently kerned version of the same font, you may end up with different line breaks and unwelcome double kerning.

One utility you don't need is one that displays type menus in their actual fonts. These tend to greatly reduce performance and, really, should you be choosing typefaces by scrolling the font menu looking at jagged bitmaps?

Don't Be Too Neurotic

I've seen simple systems that worked, and I've seen elaborate pulleys and wheels that needed more maintenance than the library itself. If you really think that you'll enter the details of all new font purchases into a database so you can alphabetize, cross-reference and sort by serif size, okay, but generally a poorly maintained ambitious system is worse than a simple and less detailed one. I'd suggest a few basics:

❶ Store all font disks in one place. Don't have islands of fonts floating around the office or your desktop. It's okay to make copies and keep them with a job (I'd recommend it), but there should always be a master library.

❷ Be consistent in your naming structures. Computers organize mostly alphabetically. Don't be afraid to change the name of a folder to one that is most efficient for you.

❸ Backup your files! You'll always have the

Continued on page 46

NEW!

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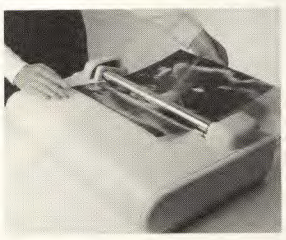
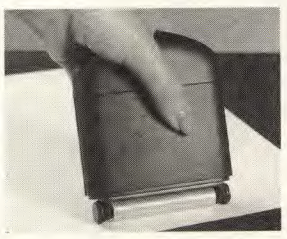
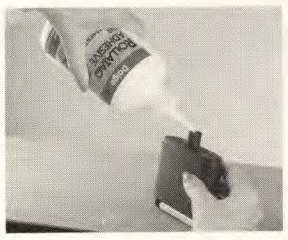


Just press the motor switch. Your material shoots through the rollers and receives a thin, uniform coating.



The ROLLATAQ hand applicator rolls a 2½" strip of adhesive and requires no electricity.



Refilling the applicator is as easy as opening the top and pouring the adhesive—there's no mess or spillage.

For more information or for a dealer near you, please call toll free:

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Daige Inc.
One Albertson Avenue
Albertson, NY 11507
516-621-2100
FAX 516-621-1916

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NEW ITC SUBSCRIBERS

Datafont Systems UK Ltd.

Datafont Systems UK Ltd. (Leicester, United Kingdom) has signed a licensing agreement with International Typeface Corporation (ITC). Datafont will supply ITC® typeface designs with its Datafont APS™ design and production software used in the signmaking industries. The Datafont software is used by all major vinyl cutters, routers, engravers and printers. The software also interfaces with Datafonts' own ZEUS Z100 laser cutter.

Datafont Systems UK Ltd.
Whetstone Magna
Lutterworth Rd
Whetstone
Leicester LE8 3NB
United Kingdom
Phone: +44- (0)533-783225
Fax: +44- (0)533-786724

Stone Type Foundry Inc.

Stone Type Foundry Inc. (Palo Alto, CA) was founded in 1990 to provide high quality tools for the typographer. The company designs, manufactures and markets typefaces. It also provides custom type design services. Stone Type Foundry Inc. recently concluded a licensing agreement with International Typeface Corporation (ITC) enabling Stone Type Foundry to offer ITC® typefaces as part of its product line. Stone Type Foundry's initial offering from the ITC® type library is the complete ITC Stone® family, designed by Sumner Stone, the founder of Stone Type Foundry.

Stone Type Foundry Inc.
626 Middlefield Rd
Palo Alto, CA 94301
Phone: (415) 324-1870
Fax: (415) 324-1783

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original program disk or CD, but don't discount the time you invested in organizing and cleaning up your library. Save the organization as well as the fonts.

❹ Build in some maintenance time. No matter what the system, it's a sure bet you'll end up with stray fonts and wayward suitcases. Take the time once a month or so to "tidy up" the font collection—it's fun to run through them anyway and check out how impressive your collection is.

❺ I could never advise you to throw away a font. Like books, I think all fonts have a right to exist, even Park Avenue and Souvenir. But if you hate them and are unlikely to ever use them, relegate them to deep backup. The whole point of computer type is to make experimenting easier and more fun. Everything you do should be geared toward making browsing and finding fonts easy.

And if you work on a network or in a small workgroup, you have to make sure everyone shares the same vision of how type is managed. Some simple written guidelines seem reasonable, and don't forget to make sure you stick by the original licensing agreement, which may limit your ability to copy fonts.

Keep Up on the Technology

One of the great things about computer software is how quickly it gets updated. If even a handful of people request a feature, it often gets added in the next release. So keep your utilities and applications up to date, and let a developer know if there's something you want. You'll need to know another little secret, too. No matter what anyone tells you, the technology will change again in your lifetime and your font library will lose a great deal of its value. So don't be afraid of new ideas like Apple's TrueType GX, which is an opportunity for font designers to build more of their talent into the font itself [ed. note: more details about GX technology and ITC's GX font releases will appear in the next issue of *U&lc*].

You have to be willing to accept that fonts are an ever-changing thing. Today's PostScript fonts are already being threatened by the technology of products like Ares FontChameleon and ElseWare's FontWorks (which use master font outlines and "create" specific fonts on the fly). The library of the future may very well contain only one font that can take on thousands of personalities.

Don't Confuse the Creative with the Technical

It was true with wood type, with metal type, film fonts and in the digital era: technology does not make you a good typesetter. The best place to choose a type style or a graphic design is still in your mind, not on a computer screen. When typesetting machines only held 12 or 18 individual fonts at a time, it forced us to do careful planning of work to boost productivity. Use the creative possibilities that technology provides, but don't be a slave to them—sometimes having an infinite number of choices is overwhelming.

Most of all, be proud of your collection and the way you care for it. Keep it clean, well organized, and displayed nicely. And if you must, you can always build a clever little custom box to store the floppy disks in.

Gene Gable is the Editorial Director at Publish *magazine in San Francisco. His career has spanned several generations of type technology.*

Company Resources

Agfa Division, Miles Inc.
(800) 288-4039

Altsys Corp.
(214) 680-2060

FontHaus
(800) 942-9110

Ares Software Corp.
(800) 783-2737

ElseWare Corp.
(206) 448-9600

Fifth Generation Systems, Inc.
(800) 873-4384

FontShop
(800) 463-6687

URW America
(603) 882-7445

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ABCDEFGHIJKLMNO
QRSTUVWXYZ&1234
567890abcdefghijk
klmnopqrstuvwxyz

1. Ad Grotesk Medium Condensed

ABCDEFGH
IJKLMNO
abcdefghij
klmnopqrs

2. Arnold Böcklin Regular

ABCDEFGH
IJKLMNOP
QRSTabcd
efghjklmn
opqrstuvw
xyz1234567

3. Antique Olive Nord

ABCDEFGHKL
MNQRSTUVWX
abcdefghjklm
noprstuvwxyz

4. Bernhard Antique Bold Condensed

ABCDEFGH
JKLMNQRS
TUV1234ab
cdefghjklmn
opqrstuwxyz

5. Bernhard Modern Roman

ABCDEFGH
IJKLMNOP
QRSTabcd
efghjklmn
opqrstuvw
xyz1234567

6. Black Heavy

ABCDEFGHJKL
MNOPQRSTUVW
abcdefghijklmno
pqrstuvwxyz123

7. Bodoni Extra Bold Condensed

ABCDEFGHJKL
MNOPQRSTUVW
abcdefghijklmno
pqrstuvwxyz123

8. Bodoni No.1 Regular Condensed

ABCDEFG
HIJKLMN
OPQRSTU
VWXYZ&ab
cdefghijklmn
opqrstuvwxyz

9. Brush Script

ABCDEFG
HJKLMNR
QS123abcd
efghjklmno
pqrstuwxyz

10. Caslon Black

ABCDEGHJ
KLMNQRS
TUVI234ab
cdefghjklmn
opqrstuwxyz

11. Centaur Roman

ABCDEFGH
KLMNQRS
TUV1234abc
defghjklmn
opqrstuwxyz

12. Century Bold

ABCDEFGHK
LMNQRSTUW
123abcdefghjkl
mnoprstuvwxyz

13. Cheltenham Oldstyle Condensed

ABCDEFGH
KLMNQRS
TUV1234ab
cdefghjklmn
opqrstuwxyz

14. Cloister Old Style Roman

ABCDEFGH
IJKLMOPQ
RSTUVWabc
defghijklmnop
qrstuvwxyz1234

15. Commercial Script

ABCDEFGHIJ
KLMNOPQRS
TUVWXYZ&ab
cdefghijklmno
pqrstuvwxyz
1234567890

16. Data 70

ABCDEFGHJKL
MNOPQRSTUVW
abcdefghijklmno
pqrstuvwxyz123

17. Dom Casual Bold

ABCDEFGHK
LMNQRSTUV
abcdefghjklm
noprstuvwxyz

18. Egyptienne Bold Condensed

ABCDEFGH
IJKLMOPQ
RSTUVWabc
defghijklmnopqrst
uvwxyz123456789

19. Englisch Schreibschrift

ABCDEFGHJ
KLMNPQRS
TUV1234abc
defghjklmno
pqrstuwxyz

20. Freeborn Roman

ABCDEFGHI
JKLMNOPQ
RSTUVabcde
fghjklmnop
qrstuvwxyz
1234567890

21. Futura Shaded

ABCDEFGH
JKLMNOPQ
RS1234abcd
efghijklmno
pqrstuvwxyz

22. Globe Gothic Ultra

ABCDEFGHIJ
KLMNOPQRS
TUVWXYZab
cdefghijklmn
oprstuvwxyz

23. Goudy Heavy Condensed

ABCDEFGH
KLMNQRS
TUV1234ab
cdefghjklmn
opqrstuwxyz

24. Goudy Handtooled

ABCDEFGH
KLMNQRS
TUV1234ab
cdefghjklmn
opqrstuwxyz

25. Mediaeval Regular

ABCDEFGHIJKL
MNOPQRSTUV
VWXYZ1234567
89abcdefghijkl
mnopqrstuvwxyz

26. News Gothic Condensed

ABCDEFGHI
JKLMNQRS
TUV12345ab
cdefghjklmn
opqrstuwxyz

27. Perpetua Medium

ABCDEFGHI
JKLMNOPQR
STVX123abcd
efghijklmno
pqrstuvwxyz

28. TSI Romic Extra Bold

ABCDEFGH
JKLMNOPQ
RSTVWXYZ
abcdefghijkl
mnopqrstuv
wxyz12345

29. Univers 85 Extra Bold

ABCDEFGHIJKLMN
OPQRSTUVWXYZ&
abcdefghijklmnopqr
stuvwxyz123456789

30. Univers 39 Extra Light Extra Condensed

ABCDEFGH
IJKLMNQRS
TUVW1234ab
cdefghjklmn
opqrstuwxyz

31. University Roman Medium

ABCDEFGHI
JKLMNOPQR
STW1234abc
defghjklmno
pqrstuvwxyz

32. Vega VW

ABCDEFGHIJKL
MNOPQRSTUVW
abcdefghijklmno
pqrstuvwxyz123

33. Vendôme Regular Condensed

ABCDEFGH
KLMNQRS
TUV12345ab
cdefghijklmn
opqrstuwxyz

34. Walbaum Fraktur

ABCDEFGH
KLMNQRS
TUW1234ab
cdefghjklmn
opqrstuwxyz

35. Worcester Round Regular

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PostScript Type 1 fonts for Macintosh or PC. Adobe Type Manager (ATM) and a PostScript output device recommended.

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ITC TYPEFACE COLLECTION

Library

Fall 1994

The typefaces shown on these pages represent the complete collection of ITC typefaces as of August 23, 1994

International Typeface Corporation operates under this name domestically and in foreign countries and is known as "ITC." ITC and its typeface names are registered trademarks of International Typeface Corporation in certain countries. In addition, ITC typefaces are protected by design legislation and copyrights in certain countries. (See ITC specimen booklets.)

*Protected by United States patent Des. 317,621, 324,535, 323,849, 322,985, 325,042, 325,219.

a

ITC American Typewriter®
Light
Light Italic
Medium
Medium Italic
Bold
Bold Italic
Light Condensed
Medium Condensed
Bold Condensed

ITC ANNA®

ITC Avant Garde Gothic®
Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique
Book Condensed
Medium Condensed
Demi Condensed
Bold Condensed

b

ITC Barcelona®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC New Baskerville®
Roman
Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic
Black
Black Italic

ITC Bauhaus®
Light
Medium
Demibold
Bold
Heavy

ITC BEESKNEES®

ITC Benguiat®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Book Condensed
Book Condensed Italic
Medium Condensed
Medium Condensed Italic
Bold Condensed
Bold Condensed Italic

ITC Benguiat Gothic®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Berkeley Oldstyle®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Bodoni™ Seventy-Two
Book
Book Italic
Bold
Bold Italic

ITC Bodoni™ Twelve
Book
Book Italic
Bold
Bold Italic

ITC Bodoni™ Six
Book
Book Italic
Bold
Bold Italic

ITC Bookman®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Bold
Bold Italic

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ITC Caslon No. 224®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Century®
Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Century® Handtooled
Bold
Bold Italic

ITC Cerigo™
Book with Swash
Book Italic with Swash
Medium
Medium Italic
Bold
Bold Italic

ITC Charter™
Regular
Regular Italic
Bold
Bold Italic
Black
Black Italic

ITC Cheltenham®
Light
Light Italic
Book
Book Italic
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Ultra
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Light Condensed
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Ultra Condensed Italic

ITC Cheltenham® Handtooled
Bold
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ITC Clearface®
Regular
Regular Italic
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Black Italic

ITC Cushing®
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ITC Flora®
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ITC Franklin Gothic®
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Book Condensed
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Medium Condensed Italic
Demi Condensed
Demi Condensed Italic
Book Compressed
Book Compressed Italic
Demi Compressed
Demi Compressed Italic
Book X-Compressed
Demi X-Compressed

Friz Quadrata
Regular
Italic
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Bold Italic

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ITC Galliard®
Roman
Italic
Bold
Bold Italic
Black
Black Italic
Ultra
Ultra Italic

ITC Gamma®
Book
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ITC Garamond®
Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Narrow
Light Narrow Italic
Book Narrow
Book Narrow Italic
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Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Garamond® Handtooled
Bold
Bold Italic

ITC Giovanni®
Book
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Black
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ITC Golden Type®
Original
Bold
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ITC Goudy Sans®
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Medium Italic
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ITC Highlander™
Book
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Medium Italic
Bold
Bold Italic

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ITC Isadora®
Regular
Bold

ITC Isbell®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

Italia
Book
Medium
Bold

J

ITC Jamille®
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

k

ITC Kabel®
Book
Medium
Demi
Bold
Ultra

ITC Korinna®
Regular
Kursiv Regular
Bold
Kursiv Bold
Extra Bold
Kursiv Extra Bold
Heavy
Kursiv Heavy

L

ITC Leawood®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Legacy® Sans
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

ITC Legacy® Serif
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

ITC Lubalin Graph®
Extra Light
Extra Light Oblique
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Book Oblique
Medium
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Demi Condensed
Demi Condensed Oblique
Bold Condensed
Bold Condensed Oblique

M

ITC Mendoza Roman®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic

ITC Mixage®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Modern No. 216®
Light
Light Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Mona Lisa® Recut

ITC Mona Lisa® Solid

ITC Motter Corpus™
Regular
Condensed

N

ITC Newtext®
Light
Light Italic
Book
Book Italic
Regular
Regular Italic
Demi
Demi Italic

ITC Novarese®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

O

ITC Officina Sans®
Book
Book Italic
Bold
Bold Italic

ITC Officina Serif®
Book
Book Italic
Bold
Bold Italic

ITC Ozwald®

P

ITC Pacella®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Panache®
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

q

ITC Quay Sans®
Book
Book Italic
Medium
Medium Italic
Black
Black Italic

ITC Quorum®
Light
Book
Medium
Bold
Black

S

ITC Serif Gothic®
Light
Regular
Bold
Extra Bold
Heavy
Black

ITC Slimbach®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Souvenir®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Bold
Bold Italic

ITC Stone Informal®*
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Stone® Phonetic Sans
[aɪ tiː siː stəʊn fəʊˈnɛtɪk sænz]

ITC Stone® Phonetic Serif
[aɪ tiː siː stəʊn fəʊˈnɛtɪk ˈsɛrɪf]

ITC Stone Sans®*
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Stone Serif®*
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Studio Script®

ITC Symbol®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Syndor®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic

t

ITC Tiepolo®
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

ITC Tiffany
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

u

ITC Usherwood®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

V

ITC Veljovic®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

w

ITC Weidemann®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

z

ITC Zapf Book®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Zapf Chancery®
Light
Light Italic
Medium
Medium Italic
Demi
Bold

ITC Zapf International®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC

ITC NON-LATIN

ITC Boutros Calligraphy™

بطرس مسطرة أبيض
Light

بطرس مسطرة أبيض مائل
Light Italic

بطرس مسطرة متوسط
Medium

بطرس مسطرة متوسط مائل
Medium Italic

بطرس مسطرة أسود
Bold

بطرس مسطرة أسود مائل
Bold Italic

ITC Boutros Kufic™

بطرس كوفي أبيض
Light

بطرس كوفي أبيض مائل
Light Italic

بطرس كوفي متوسط
Medium

بطرس كوفي متوسط مائل
Medium Italic

بطرس كوفي أسود
Bold

بطرس كوفي أسود مائل
Bold Italic

ITC Boutros Modern Kufic™

بطرس كوفي حديث أبيض
Light

بطرس كوفي حديث أبيض مائل
Light Italic

بطرس كوفي حديث متوسط
Medium

بطرس كوفي حديث متوسط مائل
Medium Italic

بطرس كوفي حديث أسود
Bold

بطرس كوفي حديث أسود مائل
Bold Italic

ITC Boutros Rokaa™

بطرس رقعة متوسط
Medium

ITC Boutros Setting™

بطرس صحفي أبيض
Light

بطرس صحفي أبيض مائل
Light Italic

بطرس صحفي متوسط
Medium

بطرس صحفي متوسط مائل
Medium Italic

بطرس صحفي أسود
Bold

بطرس صحفي أسود مائل
Bold Italic

ITC Latif™

لطيف أبيض
Light

لطيف أبيض مائل
Light Italic

لطيف متوسط
Medium

لطيف متوسط مائل
Medium Italic

لطيف أسود
Bold

لطيف أسود مائل
Bold Italic

ITC Avant Garde Gothic® Cyrillic

ITC Авангард Готик нормальный
Book

ITC Авангард Готик нормальный
Book Oblique

ITC Авангард Готик полужирный
Demi

ITC Авангард Готик полужирный наклонный
Demi Oblique

ITC Bookman® Cyrillic

ITC Букман светлый
Light

ITC Букман светлый курсив
Light Italic

ITC Букман полужирный
Demi

ITC Букман полужирный курсив
Demi Italic

ITC Fat Face® Cyrillic

ITC Фэт Фэйс

ITC Garamond® Cyrillic

ITC Гарамон светлый
Light

ITC Гарамон светлый курсив
Light Italic

ITC Гарамон жирный
Bold

ITC Гарамон жирный курсив
Bold Italic

ITC Kabel® Cyrillic

ITC Кабель нормальный
Book

ITC Кабель ультра
Ultra

ITC New Baskerville® Cyrillic

ITC Нью Баскервиль нормальный
Roman

ITC Нью Баскервиль курсив
Italic

ITC Нью Баскервиль жирный
Bold

ITC Нью Баскервиль жирный курсив
Bold Italic

ITC Studio Script™ Cyrillic

ITC Студио Скрипт

ITC Zapf Chancery® Cyrillic

ITC Цапф Чансери

ITC DISPLAY TYPEFACES

ITC AKI LINES®

ITC American Typewriter Bold Outline®

ITC Bauhaus Heavy®

ITC Bauhaus Heavy Outline®

ITC Bernase Roman®

ITC Bolt Bold®

ITC/LSC Book®
Regular Roman
Regular Italic
Bold Roman
Bold Italic
X-Bold Roman
X-Bold Italic

ITC Bookman Outline with Swash®

ITC Bookman Contour with Swash®

ITC BUSORAMA®
LIGHT
MEDIUM
BOLD

ITC Caslon Headline®

ITC/LSC Caslon No. 223®
Light
Light Italic
Regular
Regular Italic
Bold
Bold Italic
X-Bold
X-Bold Italic

ITC Cheltenham Outline®

ITC Cheltenham Outline Shadow®

ITC Cheltenham Contour®

ITC Clearface Outline®

ITC Clearface Contour®

ITC Clearface Outline Shadow®

ITC/LSC Condensed®

ITC/LSC Condensed Italic®

ITC Didi®

ITC Eras Outline®

ITC Eras Contour®

ITC Fat Face®

ITC Firenze®

ITC Franklin Gothic Outline®

ITC Franklin Gothic Outline Shadow®

ITC Franklin Gothic Contour®

ITC Gorilla®

ITC Grizzly®

ITC Grouch®

ITC Honda®

ITC Kabel Outline®

ITC Kabel Contour®

ITC Korinna Bold Outline®

ITC MACHINE®

ITC MACHINE BOLD®

ITC/LSC Manhattan®

ITC Milano Roman®

ITC NEON®

ITC PIONEER®

ITC Ronda®
Light
Regular
Bold

ITC Serif Gothic Bold Outline®

ITC/L&C Stymie Hairline®

ITC Tom's Roman®

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What Weighs One Kilo, Legally Smokes, Took Over 4200 Days To Create, And Only Costs 74 Bucks?*

In the beginning... American Typefounders brought together small, independent foundries so clients could experience one-stop shopping. Now, at the end of this century, International TypeFounders (ITF) is bringing together a passel of independents on one sizzling CD for the same reason. You'll find recognizables like Emigre, Font Bureau, Lanston, and bunches of incognitos like Metal Studio, Dennis Ortiz-Lopez and [T-26].

The new ITF CD has more than 2000 MAC PostScript® fonts, 1000 PC PostScript fonts (many available in TrueType, too) and some totally hip clip-art. That's more than 100,000 hours of blue-flame foundry energy at your fingertips for fast access to tons of way cool headline faces and lots of top-notch text fonts.

Included with this locked CD is an exquisite, Smyth-sewn, case-bound, 240 page, krypton-forged catalog. Along with a heat-seeking categorical one-line specimen that's oh...so helpful with those monster matches, each independent has its own section with a full showing of every font at a size large enough for sans Hubble viewing.

OK, howzabout the FREE stuff? From ITF comes 20 pre-selected pearls plus, to help you chill out from the overwhelming 74 clam expense, we'll toss in a six-pack of our own super-kerned Phil's Fonts. Buy now and throw a bone to the wee foundries so they can turn the heat back up this winter.

*ANSWER: 1 Hot CD + 1 Fat Catalogue + Phil's Super-Kerned Six-Pack = 1 Kilo = $74.00

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TYPE REVIVALS
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Red Rooster Typefounders (RRT) just hatched another 11 families (29 faces) and one picture font adding to their growing library of 280. Never heard of Red Rooster? Well, the typography in this ad was produced with their fonts. Pretty, isn't it? That's because they hand-kern all their typefaces looking at gazillions of pairs to achieve that gorgeous, but virtually extinct, professional look. So, if you don't waste another minute re-kerning type you'll have more time for fun stuff like...buying more faces!!

And if kerning doesn't make your blood rush maybe we can tease you into testing a randy little Rooster font with more free type. **For every two RRT fonts you purchase, pick another one for nothing. And, for every two families you pay for, choose one more family (of lesser value) for free.** Can't make up your mind? Get'em all for $2,760. Quick, call Phil's now for a catalogue. Offers end on Halloween.

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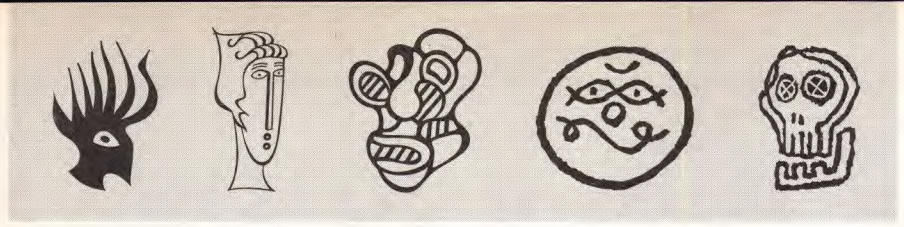

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Circle 19 on Reader Service Card

U&lc, Issue 21.2, Fall, 1994
This colophon serves to share with readers information about the electronic tools used to produce this issue. The production team responsible for these pages includes: Jane DiBucci, director of creative services; Clive Chiu, production manager; Lorraine Katt, production assistant; and designer and type consultant James Montalbano, president, Terminal Design, New York.

Cover

Hardware: Macintosh Quadra 650, LaserMaster 1200XL printer, UMAX 840 scanner, Agfa Selectset 5000 imagesetter.
Software: QuarkXPress 3.3, Adobe Illustrator 5.0, Adobe Photoshop 2.5.
Comments: The background tint and logo type were assembled in Adobe Illustrator and saved as an EPS file. Border art was scanned at 1200 dpi using the UMAX 840 scanner, edited in Photoshop, saved as an EPS file and brought into QuarkXPress. The document was assembled in QuarkXPress, then output to film using the Agfa Selectset 5000 imagesetter.

4

Message from ITC; Table of Contents
Hardware: Macintosh Quadra 650, LaserMaster 1200XL printer, Linotronic imagesetter.
Software: QuarkXPress 3.3.
Comments: Type was created in QuarkXPress. The file was output to film on the Linotronic imagesetter.

6

New Media, New Questions
Hardware: Macintosh IIfx, LaserMaster 1200XL printer, Agfa Selectset 5000 imagesetter.
Software: QuarkXPress 3.3, Adobe Illustrator 5.0.
Comments: Headline art was created in Illustrator, saved as an EPS file and imported into QuarkXPress. Text was created in QuarkXPress; the file was output to film on the Agfa Selectset 5000 imagesetter.

8

Notes from Parma
Hardware: Macintosh Quadra 700, UMAX 840 scanner, LaserMaster 1200XL printer, Dai Nippon/ISC-2010 scanner, Agfa Selectset 5000 imagesetter.
Software: QuarkXPress 3.3, Adobe Illustrator 5.0, Adobe Photoshop 2.5.
Comments: Border art and map were created in Adobe Illustrator and saved as EPS files. Halftone art was scanned on a Dai Nippon/ISC-2010 at 240 dpi, then brought into Photoshop, where images were cropped and drop shadows were created, then saved as EPS files. Line illustrations were scanned using a UMAX 840 scanner and saved as EPS files. All EPS files were imported into QuarkXPress, where type was created and pages were assembled. The file was output to film using the Agfa Selectset 5000 imagesetter.

20

Re-creating a Classic
Hardware: Macintosh IIfx, Macintosh Quadra 700, LaserMaster 1200XL printer, UMAX 840 scanner, Agfa Selectset 5000 imagesetter.
Software: QuarkXPress 3.3, Adobe Photoshop 2.5.
Comments: Original art was provided as TIFF files. They were resized and resampled in Photoshop to accomodate a 120 line screen, re-saved as TIFF files and imported into QuarkXPress. In sidebar article, the layout shown was re-created by scanning the book's text on the UMAX 840 scanner, and merging text EPS with image files. Type in the article was created in QuarkXPress. The file was output to film using the Agfa Selectset 5000 imagesetter.

24

Timeless Typefaces
Hardware: Macintosh Quadra 900, LaserMaster 1200XLÖ printer, Dai Nippon/ISC 2010 scanner, UMAX 840 scanner, Agfa Accuset imagesetter.
Software: QuarkXPress 3.3.
Comments: Photos were scanned on a Dai Nippon/ISC-2010 scanner, saved as EPS files and imported into QuarkXPress. All type was created in QuarkXPress. The file was output to film using the Agfa Accuset imagesetter.

32

Signature Styles
Hardware: Macintosh Quadra 650, Crosfield 646 scanner, LaserMaster 1200XL printer, Agfa Accuset imagesetter.
Software: QuarkXPress 3.3.
Comments: Headline art was provided as an EPS file. Artwork was scanned at 240 dpi on a Crosfield scanner. Images were saved as EPS files and imported into QuarkXPress. The file was output to film using the Agfa Accuset imagesetter.

36

The Proof Is in the Printer
Hardware: Macintosh Quadra 700, LaserMaster 1200XL printer, Linotronic imagesetter.
Software: QuarkXPress 3.3, Adobe Photoshop 2.5.
Comments: Headline icon art was copied from the Laserwriter Extension's "Get Info" box, pasted into a Photoshop document, resized and rescreened, then saved as an EPS file. Computer screen shots were provided as Microsoft Word graphics. Type was created in QuarkXPress. The file was output to film on the Linotronic imagesetter.

43

Tidy Up Your Type
Hardware: Macintosh Quadra 650, LaserMaster 1200XL printer, Linotronic imagesetter.
Software: QuarkXPress 3.3, Adobe Illustrator 5.0.
Comments: Headline art was created in Illustrator; text was created in QuarkXPress. The file was output to film on the Linotronic imagesetter.

Compiled by Joyce Rutter Kaye

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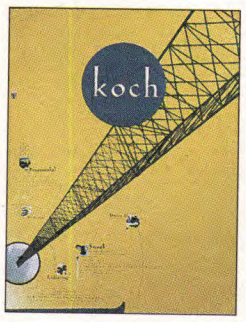
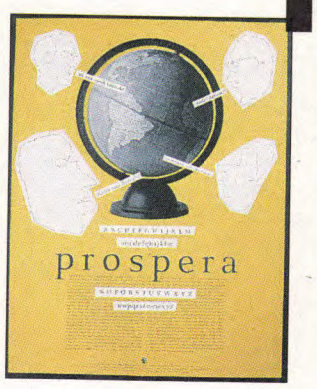


Designer : Michael Thibodeau
Firm : Alphabets Design Group
Evanston, United States



Designer : David Robson
Firm : Concrete
Chicago, United States

Designer : Ejaz Syed
Firm : Alphabets Design Group
Evanston, United States

Type Designers

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PF	**Peter Fraterdeus**, Evanston, United States
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MK	**Manfred Klein**, Frankfurt, Germany
RJ	**Randall Jones**, Madison, United States
RM	**Robert McCamant**, Chicago, United States
TCR	**TimeCycles Research (C. J. Weigand)**
BS	**Brain Sooy**, Ohio, United States
ES	**Ejaz Syed**, Evanston, United States
AI	**Alphabets, Inc.**, Evanston, United States

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Alphabets, Inc.
P.O.Box 5448, Evanston, Illinois 60202

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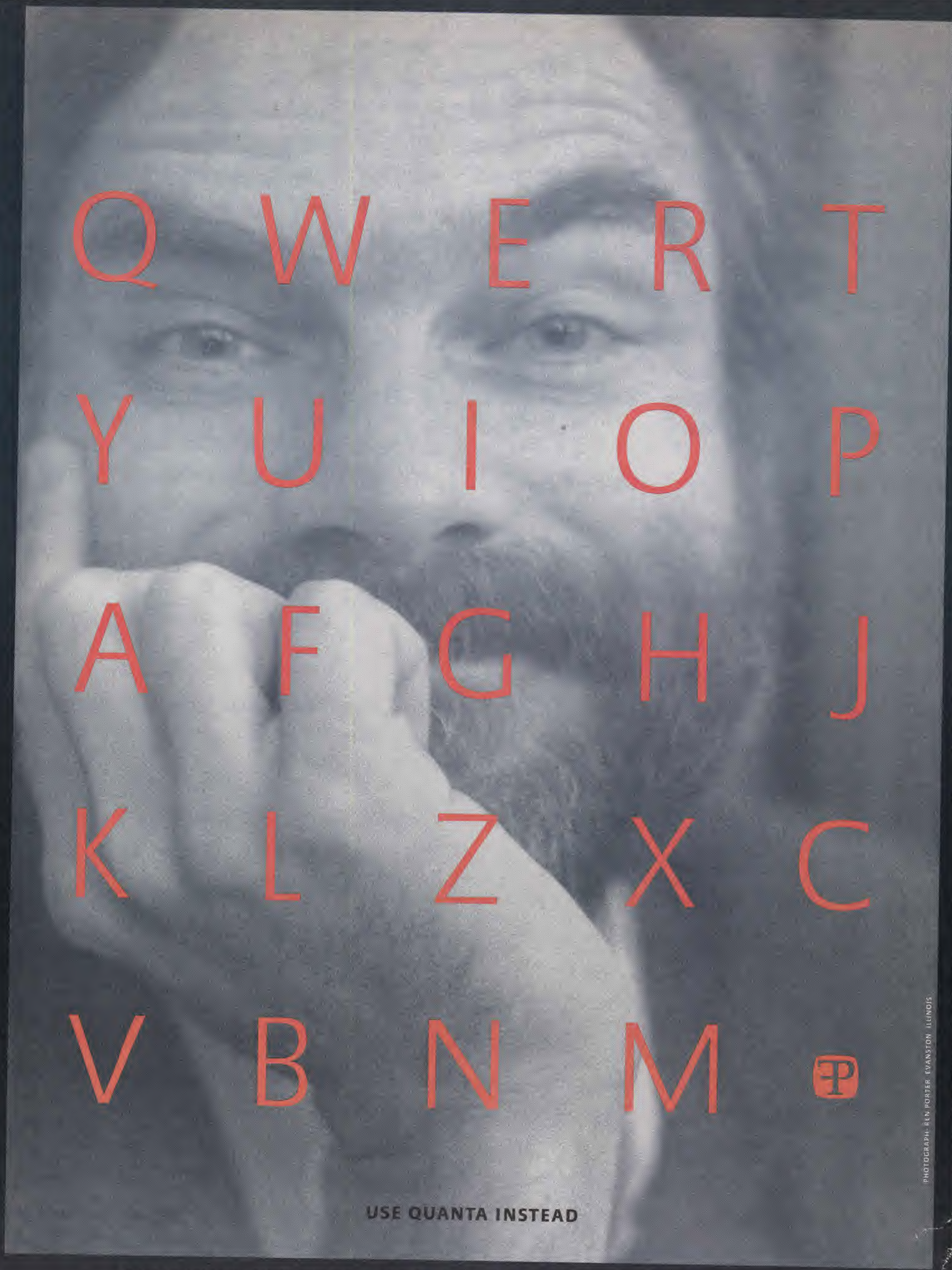

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Members of these groups should send a message to "signup" to gain Associations privileges.

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Organizations and design firms, agencies, clients, creative professionals and vendors can all become more integrally linked through designOnline Net. Utilizing the powerful FirstClass® Server-to-Server gateway, member sites can carry portions of the **designOnline** content base, as well as establishing an in-house FirstClass communications system which is second to none.*

Contact Charlie Lehwald, **designOnline** (or call 708 328 2733) for details on designOnline Net and communications consulting.

* Byte, MacUser Reviews give FirstClass top ratings

Internet Connection

The **uucp** gateway at designOnline provides all subscribers with an internet mail address.

Usenet Newsgroups and global OneNet (FirstClass gateways) conferences are continually updated.

In the fall of 1994, designOnline will be linked directly to the Internet, dOL resources and files will be available by telnet, ftp or by using the designOnline FirstClass Client with MacTCP (included in System 7.5) or a Windows TCP Stack.

Illustration : Claudia Newell, designOnline

Voice Overs : Paul Friedman, designOnline

Open Unread ⌘U
Next in Thread ⌘/

New Conference
New Folder
Make Alias

Permissions... ⌘;
Approve ⌘`
About Conference...

Custom Working Environment

The *Make Alias* command in the Conference menu allows you to create your own working environment. By creating aliases for the folders and conferences you use most frequently, you can customize your designOnline settings.

These Icons can then be moved into folders, or left on the desktop.

Address Book

Help

A*I Products

Personal Address Books

Make a new folder on your dOL desktop.
Name the folder "Address Book"
(use Get Info...)
Type Command-N (Ctrl-N in Windows) to make a new Mail List in the folder.

This list can be as simple as a single entry, which is very handy for making name aliases. Instead of having to type "president@whitehouse.gov" out in full each time, you can just type the address in the list once, name the list "Bill" (Get Info... again), and the FC name server will address the message for you.

designOnline™-Public

Products and Services

Vendors and providers of professional products and services gain a design sophisticated audience to demonstrate and promote their wares. Tech support, test marketing, and customer service can all be handled in one convenient place.

Alphabets, Inc. products, prices and previews of upcoming releases are found in the A*I Products folder, with fontsOnline, the pTerafractal Image Library sampler, and Ellipsis Online, the A*I "virtual periodical."

Coming soon, Red Rooster and other digital foundries will show their faces! Previews of pTerafractal CD-ROMs, and Photographic resources are in the works.

FREE A*I Font Package

For a limited time, Alphabets, Inc is offering a free set of four font samplers to new Subscribers to designOnline.

Subscribe for the quarterly rate of $45, and receive 23 professional Alphabets fonts from A*I Sampler Disks 1-4.

The fonts will be available for downloading to paying Subscribers in Mac and Windows PostScript and TrueType Formats.

The same series on floppy disks is available to dOL Subscribers for $24.95.

dOL Virtual Kiosk

Design Discussion

30 Days Free Trial

Sign on to designOnline and Fill out the registration form. Send the form to "Sign Up". You'll have 30 days to explore and learn.

Fonts Delivered Online – Save a Tree!

Order your Alphabets fonts online and we'll deliver it to your dOL mailbox. Take 15% off of the current price, as listed in the Fall catalogue, or in current online listings, save on postage, get the fonts in minutes, and even help the environment!

Online Fonts-Service Bureau Special!

The entire A*I Font Library (Fall 1994 Catalogue) is available online for $649.95. Purchasers of the font library receive a special folder on their dOL desktop with the compressed font files ready to download.

dOL Virtual Kiosk™

In the dOL Virtual Kiosk are the Digital Gallery, Notices, Help Wanted and other items of public interest.

The Digital Gallery brings opportunity and exposure to design professionals, multimedia talent and creative service providers.

Design Discussion

Multi-disciplinary crosstalk in the design arts.

The Design Discussion groups are open forums for ideas, critique, and collaboration. Also, reviews, articles, technology and more! Internet newsgroups relating to design issues are available here, as well as in the Net News folders.

Corporate memberships are also available. Please call 708 328 2733, or eMail: designOnline@alphabets.com for more information.

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EAR VOICE COMMUNITY The Philadelphia Chapter of the AIGA [American Institute of Graphic Arts] was looking for ways to increase interaction and a sense of community among its 250+ members. With traditional programming and mailings, the benefits of membership for the majority of designers were of a passive nature, with active participation by a relatively small group. ¶ A conference on designOnline proved to be an ideal venue to create AIGAlink/philadelphia. Barriers of geography, schedules and weather fall away in the electronic approach to two-way communication. There is a voice for members to articulate thoughts to their peers and the organization, and a powerful ear for the AIGA to hear the needs and interests of the chapter members. Conversely, each member can "listen in" to queries, explanations, suggestions and debates—not to mention AIGA announcements. ¶ Thus the words "ear, voice, community"—better than any high tech buzz words — describe the experience of an organization online. For design professionals, designOnline is an ideal environment where our members can explore the world of ideas and issues closest to our hearts, beyond our own neighborhood. Provincialism is dead! Hierarchy is dead! We invite AIGA members, nationwide, to join us to see and shape what the future holds for design.

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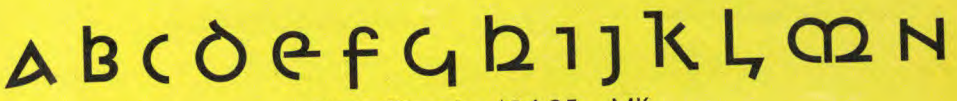

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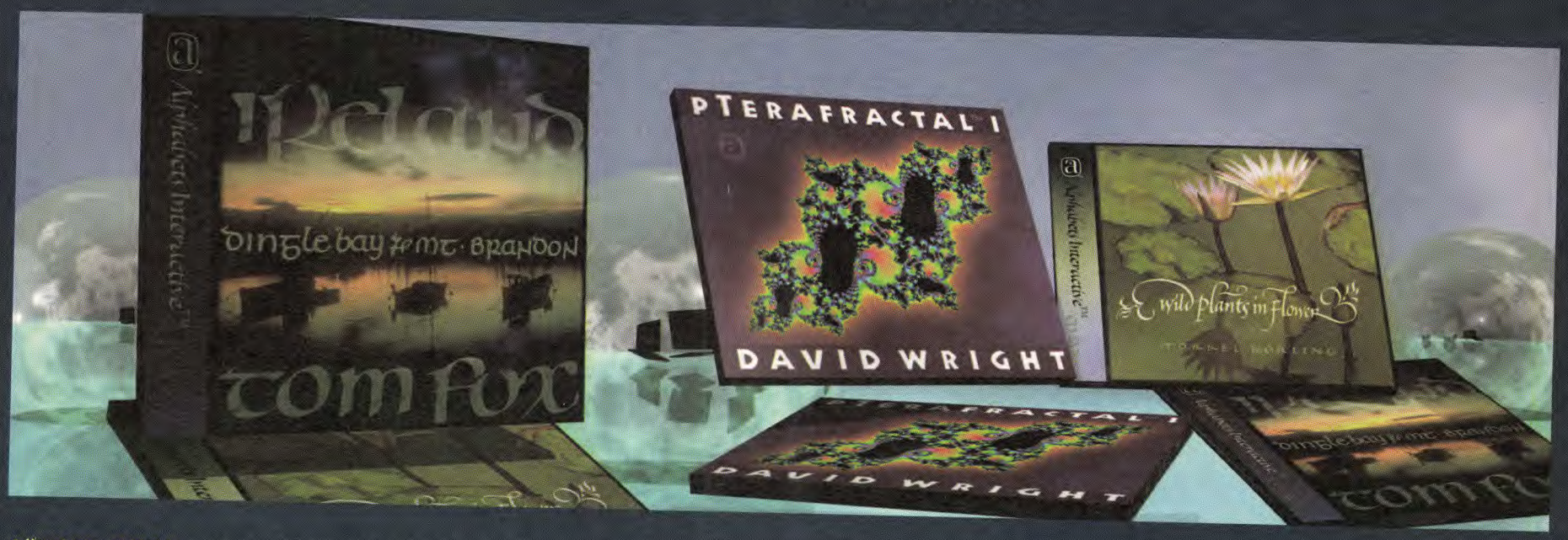

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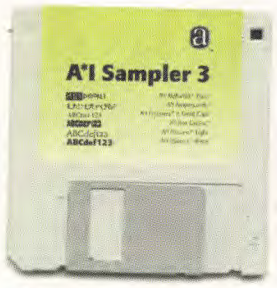

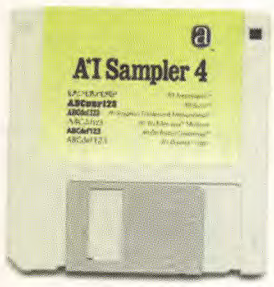

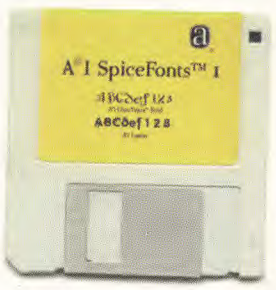

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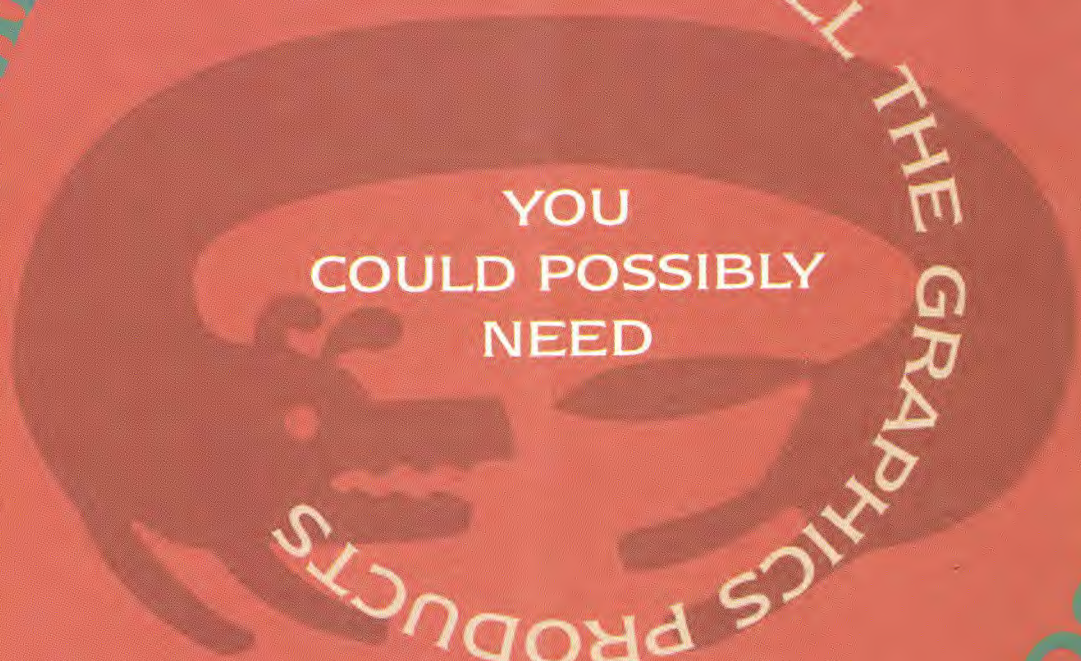

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TYPE

Adobe Type Library
This version of the Adobe Type Library is under license from Agfa Division, Miles, Inc. There are more than 1800 typefaces in the Adobe Type Library, including the collections of foundries such as Agfa, Berthold, ITC, Linotype-Hell, Monotype, Morisawa, TypeBank and Adobe itself. The Adobe Originals collection is comprised of new designs and classic revivals created by Adobe's type designers. An Adobe Expert Collection package of special characters is often available to complement Adobe Originals typefaces. Multiple master typefaces allow users to generate thousands of fonts from a single typeface by varying design attributes such as weight, width, optical size and style. Multiple master typefaces are compatible with existing applications and Type 1 typefaces; each MM package includes a set of ready-to-use primary fonts, plus ATM and Adobe Type Reunion.

AgfaType Collection
The AgfaType Collection features the Agfa PostScript Library, which contains the Typographer's Edition and Designers Showcase and the Logos & Symbols Collection.

Alphabets, Inc.
Alphabets, Inc. is a Chicago-based producer of fonts and digital image collections for the design communications industry. It offers a collection of original typefaces from such designers as Manfred Klein, Philip Bouwsma and Bob McCamant. Alphabets also offers typefaces in the multiple masters format.

Carter & Cone Type, Inc.
This independent type foundry was started several years ago in Cambridge, Massachusetts by type designer Matthew Carter and Cherie Cone, two co-founders of Bitstream, the first digital type foundry.

Emigre, Inc.
This company's original typeface designs, which were initially designed exclusively for use in *Emigre* magazine, are currently available to Macintosh and PC users worldwide.

The Font Bureau, Inc.
The Font Bureau, Inc. is an independent digital type foundry founded by type designer David Berlow and publications director Roger Black in 1989.

Letraset Fontek Display Faces and Text Fonts
Letraset has commissioned many 20th century type designers and lettering artists to contribute their designs to this broad collection. Available: 210 Display Faces, 4 Text Families and 3 sets of Type Embellishments.

Letraset Fontek DesignFonts
Sixteen collections of spot illustrations in font format, which can be colored, edited and resized. Categories include: Attitudes, Calligraphic ornaments, Celebrations, Commercials, Delectables and Moderns.

Handcraftedfonts Collection
Handcraftedfonts' typefaces are influenced by a number of early 20th century designers and design movements, and most of the fonts include a supply of alternates, ligatures and ornaments. Handcraftedfonts' original designs are designed, drawn on computer and kerned (up to 2000 pairs) by the original designers. Available will be 29 typefaces, 3 picture fonts and a Macintosh dingbat utility called Dingbat Magician.

International Typeface Corporation
ITC offers a full range of distinctive, high quality typeface designs with all the professional features you would expect from ITC, at no extra cost, featuring high quality Type 1 outlines, oldstyle figures and small caps, up to 1000 kerning pairs, and complete character complements, including ligatures, accents and symbols. Fonts are available as full families as well as individual weights. Currently the library consists of 18 typeface families. Also included are 12 typefaces using Apple Computer's new TrueTypeGX technology.

The Monotype Typeface Library
The electronic typeface library from this venerable type vendor holds over 800 typefaces (including over 200 non-latin typefaces) and thousands of symbols, special signs and characters for mathematical typesetting and other specialized uses. New typefaces include Ellington, designed by Michael Harvey; Amasis, designed by Ron Carpenter; Columbus, designed by Patricia Saunders; and Blueprint, designed by Steve Matteson.

Red Rooster Typefaces
Red Rooster Typefounders offers a collection of original typeface designs by such foundries and designers as Stephenson Blake, Ltd. and Pat & Paul Hickson, England; The Typsettra/Usherwood Collection, Canada, and the TP Collection from Characters, New York. RRT fonts have complete character complements that include Scandinavian and European letterforms and all available ligatures. Expert fonts contain both caps and true small caps and, when suitable, oldstyle figures.

Stone Type Foundry
Stone Type Foundry is an independent company founded in 1990. The typeface families this company offers have been developed as fully integrated systems of weights and variations with full character sets and extensive kerning tables.

Judith Sutcliffe: The Electric Typographer
Judith Sutcliffe: The Electric Typographer is a type designer whose primary emphasis is on calligraphic display faces ranging from 16th century Italian styles to contemporary casual calligraphy. She also designs floral initials and image fonts, with petroglyphic art a specialty.

[T-26]
[T-26] is a digital type foundry founded by graphic designers Carlos Segura of Segura, Inc., and designer Scott Smith, who have contributed their own designs to their library. They have also tapped designers from around the world to contribute experimental typeface designs.

Treacyfaces/Headliners
For ten years, Treacyfaces has marketed a font library consisting of new fonts designed by principal Joseph Treacy, as well as other type designers. In July, 1994, the West Haven, Connecticut company joined with The Headliners International to form Treacyfaces/Headliners, and will be adding exclusive typefaces from the Headliners collection of distinctive typefaces.

U-Design Type Foundry
The U-Design Type Foundry specializes in picture and novelty fonts for electronic publishing and graphic design. The UTF collection includes dingbats, decorations, ampersands, ornaments, display fonts, a clip art series based on classic showcard designs from the 1930s, a collection of borders and printer's ornaments from the Barnhardt Bros. & Spindler specimen book of 1909, and more.

BAR CODE FONTS

Bear Rock Technologies Corp.
Bear Rock Technologies Corp. develops and markets bar coding and labeling products worldwide (including UPC, EAN, ISBN, Code 39 and more). Bear Rock's most popular product, PrintBar, is a family of bar code fonts which is used widely in the graphic arts community for producing the bar codes used in retail product packaging, book and magazine covers and business reply mail.

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Acrobat Reader
Acrobat Reader allows corporate and commercial publishers to distribute electronic documents to a large audience. When users are provided Acrobat Reader, they are able to view and print any PDF document they are sent. Includes ATM software and multiple master technology for font substitution.

Acrobat Starter Kit
This package contains everything a workgroup of 10 needs to use Adobe Acrobat software.

Adobe Illustrator
Adobe Illustrator is a powerful design tool that includes text handling capabilities, automatic graphing and ease-of-use features. Users can enter any number of combination of typeface characters on screen, without working through a dialog box; manipulate, edit, kern and place text on a curve; customize data with shadows, patterns and textures; group and ungroup objects in complicated drawings, and much more. Adobe Illustrator supports 24-bit color, so you can view more than 16.7 million colors on-screen.

Adobe Streamline
Adobe Streamline converts high-resolution bitmapped images—from electronic files or for scanned drawings, illustrations, photographs, technical illustrations and forms—into Adobe Illustrator or EPS files.

Adobe Dimensions
Adobe Dimensions is a 3D tool which allows users to create, extrude, revolve, bevel and manipulate simple 3D objects and effects and integrate them with artwork from popular 2D graphics programs.

Adobe Photoshop
Adobe Photoshop is a photo design and production tool. It allows users to create original images using advanced painting functions, to retouch and edit photographs and other scanned-in, digitized images, make color corrections and produce four-color separations. It features a wide variety of painting and editing tools, and gives users great control over the colors used in an image.

Adobe Premiere
Adobe Premiere is digital video software which was developed to take advantage of Apple's QuickTime system software extension. Premiere allows users to combine video footage, audio recordings, animation, still images, and graphics to create high-quality movies right on the Macintosh.

Adobe Audition
Adobe Audition brings together a package of limited editions of Adobe Photoshop and Adobe Premiere programs. These editions have all of the powerful features of their parent programs, except certain high-end output capabilities, such as generating color separations and edit decision lists for professional video production. For these features, Audition owners can upgrade at a special low price.

Adobe Type Manager (ATM)
ATM software eliminates jagged type on the computer screen and printed page. The program installs in minutes and works transparently with most Macintosh and Windows applications. Because ATM scales Type 1 fonts on the fly to any point size, what you see on-screen is what you'll get on paper.

Adobe SuperATM
Adobe SuperATM software is an enhanced version of ATM which creates substitute fonts that match the weight and width of many Adobe text typefaces whenever the typeface is missing from the computer.

Adobe TypeAlign
This utility enables users to create type effects, such as type on an arc or a freehand curve. The text automatically follows, even around corners and inside shapes. Adobe TypeAlign files are compatible with most word processing, drawing, presentation and page-layout programs. (Requires ATM software.)

Adobe Type Reunion
Adobe Type Reunion automatically sorts and displays all your Type 1 typefaces alphabetically by family name, with a submenu that shows styles and weights.

Adobe Type Basics
Adobe Type Basics brings together the 35 standard typefaces found in most Adobe PostScript printers, plus 30 other best-selling Adobe typefaces. This extra selection gives you lively text and display faces, plus script faces and symbols chosen to complement the 35 printer fonts. Includes ATM software.

EDUCATION & TUTORIALS

Adobe Photoshop Exposed
Adobe Photoshop Exposed is a tutorial program from Publishing Technologies which explores every facet of this image manipulation program. The tutorial serves as a roadmap for Photoshop's tools, menus, tips and tricks. Users can learn a technique, then jump to their own copy of Photoshop to practice.

ColorExpert
ColorExpert is a tutorial program designed to run alongside an application to allow users to take control of the color production process. Through QuickTime animations and still photographs, ColorExpert illustrates how users can evaluate, scan and separate photos, get the color needed for a project, how to use proofs to head off problems, how to work with experienced color professionals, and how to verify that work is correct, from conception to final press approval.

XTENSIONS

Vision's Edge, Inc.
Vision's Edge, Inc. produces a wide range of XTensions for QuarkXPress. More than 50 XTensions are available, and each is fully described on-screen. XTensions include:

Color Change
Color Usage
Assassin
GridMaster
Guide Master
Pricer XT
RefleXTion
Resize XT 2.0
Copy & Apply
CopySet
HyphenSet
IndeXTension
Stylin'
TeXT Tools
Thesaurus Rex
Exposé
Picture Dæmon
Picture Tools
TIFFormation
AutoXTract
TeXTractor
Verbaytum
FlexScale
Press Marks
PageShot
AdTracker
LogX
PageCopy
TimeStamp
Touch
XPreview
Fontasy
Job Slug
PartialPrints
The Missing Link
Navigator XT
Nouveau II
AutoLib
CapSize
BoxStyles
EDGAR Filter
Crops XT
Layer It!
XFlow

ITC DESIGN PALETTE™

DIRECTORY

PHOTOGRAPHS

PhotoDisc

PhotoDisc is a digital collection of professional stock photography for advertising, presentations and corporate communications. Each PhotoDisc volume includes up to 400 royalty-free images, provided in both high and low resolution. High resolution images are JPEG-compressed 24-bit RGB TIFF files at 300 dpi. The low-resolution images are uncompressed, 24-bit RGB TIFF files at 72 dpi, ideal for on-screen viewing and comping.

Volume 1: Business and Industry
Images ranging from boardrooms to manufacturing. Ideal for annual reports, brochures and advertising.

Volume 2: People and Lifestyles I
Families, kids, teens and seniors from all backgrounds engaged in everyday activities.

Volume 3: Backgrounds and Textures
Adds depth, interest and dimension to printed pieces and on-screen presentations.

Volume 4: Science, Technology and Medicine
Spacecraft, computers, circuit boards, fiber optics and more.

Volume 5: World Commerce and Travel
Images of overseas trade and transport, exotic people and locations.

Volume 6: Nature, Wildlife and the Environment
A menagerie of animals, plants, flowers, sunsets and landscapes.

Volume 7: Business and Occupations
Farmers, firemen, barbers, bankers, survey crews, surgeons and more.

Volume 8: Backgrounds and Objects
A magnifying glass, a clock, a set of keys and more.

Volume 9: Holidays and Celebrations
Birthday cakes, Christmas candles, fireworks, religious holidays and more.

Volume 10: Sports and Recreation
Swimming, sailing, fishing, jogging, biking.

Volume 11: Retro Americana
Black-and-white photographs of American scenes from past decades.

Volume 12: Food and Dining
Fruits at an outdoor market, braised seafood, and more. Includes people and restaurants.

Volume 13: Italian Fine Art and Historical Photos
Masterpieces from the 14th through 20th centuries, including etchings, water colors, drawings, maps, illustrations and historical photographs.

Volume 14: Business and Transportation
Ships, trains, automobiles, taxis, subways, barges, trucks, planes and the people who are part of the journey.

Volume 15: People and Lifestyles II
More professional, spontaneous shots.

Volume 16: U.S. Landmarks and Travel
Historical monuments, famous landmarks, renowned buildings and national parks in every season.

Volume 17: European Business and Lifestyles
Europeans at home, on the job and at leisure amid famous historical settings.

Volume 18: Health and Medicine
Doctors with patients, a researcher in a lab, people enjoying good nutrition and active lifestyles.

BACKGROUNDS & TEXTURES

Backgrounds & Borders from Letraset

Six new collections of high-quality textures, patterns, shapes, scenes and borders from Letraset. Available as high-resolution (266 dpi) and low-resolution (72 dpi) black and white images. JPEG-compressed.

Phototone

Phototone is a collection of more than 1100 royalty-free background images from Letraset. Images are available in both low- and high-resolution 24-bit TIFF files. Categories include:

Industrial
Metal, objects, urban surfaces, synthetics and glass.

Natural
Wood, plants, stone, fauna.

Paper/Textiles
Paper, cloth, mats.

Food
Fruits, vegetables, cereals, grains and more.

Miscellaneous
Household items, accessories, leisure and more.

Seasons
Foliage, flowers, cloud formations.

Work
Industry, science and technology, finance and service.

Abstract
Patterns, shapes, ripples.

Extra
Stone, wood, metal, cloth

LINE ART & CLIP ART

AdArt

This collection from Innovation Advertising & Design includes symbols, illustrations and corporate logos for advertising. Categories include International Symbols, Flags of the World, Mascots, Patriotic Art, Real Estate Art, Cars & Light Trucks, Women, Weddings, Recycled Art and Logos & Trademarks.

ARROglyphs

The ARROglyphs clip art collection, published by Arro International, illustrates a variety of environment-related subjects, such as recycling, wildlife, pollution and hazardous waste.

Environment Vol. 1 contains 200 black and white images of a variety of environmental subjects in a range of graphic styles, such as woodcuts, marker sketches ad fine brush.

Energy! has 50 b&w images representing scenes and concepts relating to energy production, use, waste and pollutants.

Living Planet contains 30 color and 35 b&w images representing scenes and concepts relating to global warming, greenhouse effect, ozone layer, animals, forests and more.

Pollution includes 63 color and b&w images relating to acid rain, garbage, waste disposal, oil spills, chemicals, and factories.

Recycling includes 72 color and b&w images of paper, plastic, cans, boxes, newspaper and more.

Wildlife Accents contains 96 b&w and color images of Nature's creatures. As a bonus, the package includes Wildbits, a 144 character pictographic font.

Wildlife has 50 color and b&w images illustrating air, land and sea creatures.

The Best of Letraset Library

This collection of EPS images consists of several categories, including advertising imagery, artwork/coupon design, bursts & flashes, borders & corners, copperplate flourishes, decorative initials, flags, shapes, and more.

ClickArt Studio Series

This collection from T/Maker includes five volumes of EPS images of a variety of subjects:

Animals & Nature portfolio contains over 150 images of pets, farm & game animals, birds, flowers, trees and more.
Artistry & Borders contains over 375 images of people, food, dingbats, borders, silhouettes, flowers & animals and more.

Business Art has over 200 images of people, communications, borders, computers, business icons, and more.

Illustrations portfolio includes more than 175 images of animals, desk items, maps, seasons, sports, states, transportation and more.

Harter Image Archives (Volume 1)

Harter Image Archives provides collections of 19th century wood engraving imagery in digital format. The first volume, **Assorted Images Volume 1**, includes a wide variety of subjects, including art supplies, birds, flags, furniture, hands, insects, reptiles, trunks and chests, toys and more. Each category contains hundreds of different wood engravings scanned at high resolution and provided in EPS format.

[metal] Studio Inc.

[metal] images are diverse collections of visually cool elements that defy tradition. No standard clip art here, but innovative images and icons that represent holidays, animals, travel, entertainment, architecture, special events, industry, tools, and more. All images are provided in EPS format. Also available are several collections of abstract patterns and backgrounds in TIFF format, as well as a collection of complex EPS illustrations.

RT Computer Graphics

The **Santa Fe Collection** is a series of EPS clip art images representing Native American and Southwestern themes. Collections include pottery, birds, people, stars, borders and sunfaces.

PHOTOGRAPHIC OBJECTS

CMCD's Visual Symbols Library

CMCD's Visual Symbols Library is comprised of seven collections of Photo CD images from CMCD, Inc., a San Francisco based multimedia title developer. Each collection includes over 100 royalty-free photographs selected by graphic designer Clement Mok, and are stored in the Kodak Photo CD format. They come in five file sizes, from thumbnail (128 x 192 pixels, 72KB) to full print resolution (3072 x 2048 pixels, 18 MB). The collection includes:

Everyday Objects (3 disks)
Items include a telephone, a fire extinguisher, a shopping bag, a briefcase, a piggy bank, a wire hanger, a trophy, slippers, a combination lock and other things that take a long time to locate, prop and stylize.

Just Tools
A library of common tools like a pencil, cellular phone, a pair of binoculars, a pair of pliers, an ax, a pair of scissors, a saw, a scale, a bucket, a broom, an oil can, a vise, a set of wrenches, a scrub brush, and more.

Metaphorically Speaking
A library of visual puns and depictions of everyday sayings, such as a hare and a tortoise, a cup of water half full, a black sheep, a yellow ribbon, a dart board, keys, locks, a bowl of alphabet soup, a life saver, a white picket fence, golden handcuffs, a broken record, a snail, AIDS ribbon and more.

Just Hands
Photographs of male and female hands in different positions–American Sign Language and numbers, and hands holding a variety of everyday objects and tools.

Just Documents
A library of different kinds of business, financial and personal documents. Items like deeds, memos, mail, a diary, tickets, spreadsheets, x-rays, calendars, blueprints, bank statements, slides and children's doodles .

MAPS

MapArt

MapArt is a five volume series of map graphics published by Cartesia Software. The series includes world maps, globes, maps of countries, world regions, the USA, U.S. states and metropolitan areas. Maps are created and saved in Adobe Illustrator, so

specifications and use demo versions of the products before you make your purchase. The range of products available is large and rapidly growing. It includes:

- a broad spectrum of high-quality digital photographic images, backgrounds and objects available in high resolution for fine production work, as well as 72 dpi for comping
- a wide range of quality line art and illustrations, including maps and special images
- software utilities, including XTensions, Additions, plug-ins and filters are also available and are continuously updated
- tutorials and training programs
- the largest selection of digital type, borders and logos available electronically today.

To see the complete selection of ITC Design Palette products currently available, turn to pages 54 & 55 of this insert.

ITC Design Palette Automatic Licensing & Registration

ITC Design Palette simplifies the registration process: when you decide to buy a product, ITC Design Palette presents the product's license agreement on the screen. If you agree to the license, press the "Agree" button, and you are automatically licensed and registered. No more forms or delays in getting technical assistance. Automatic site licensing is also available for many products.

ITC Design Palette Accounting & Invoicing

You can closely monitor and track your graphics purchases without extensive bookkeeping and paperwork. In addition to automatically recording the name and price of the item you buy, ITC Design Palette allows you to select and record additional information that will help you identify and track graphics expenditures–like the purpose of the purchase, the client or project to be charged, the date and time the product was purchased, and who purchased it.

The ITC central computer polls each ITC Design Palette unit on a daily basis and retrieves the current product purchase information. These transactions are processed at the end of each month's billing period and you are mailed a statement of what you bought for the month.

What Does ITC Design Palette Cost?

There is no direct purchase of any hardware or software. Once you are an ITC Design Palette customer, ITC provides the entire system for your use. This includes the hardware unit, the browser software, and the entire CD library of products, including any CD upgrades and new releases as they become available. You also receive catalogs or printed materials that may help make product identification and purchasing easier.

ITC Design Palette does require that you have a minimum monthly purchase of products from the system. This will be less than your current typical monthly expenditure for stock images, backgrounds, fonts, software utilities and rush shipping or messenger charges. There will be no additional or hidden charges for the products you purchase.

ITC Design Palette Technical Support

If you should have a problem with the Design Palette system, you simply call ITC directly on our 24-hour toll-free hotline: (800) 625-3880. This number will put you in touch with our in-house technical staff. Each representative is available to solve your ITC Design Palette technical problems, as well as providing front-line support for purchased products.

For More Information About ITC Design Palette

Please supply the following information as requested and fax it to ITC at (212) 223-1915, or call us at (800) 625-3880.

NAME _____ TITLE _____

COMPANY _____

BUSINESS ADDRESS _____

CITY _____ STATE _____ ZIP _____

TEL _____ FAX _____

E-mail Address: ☐ AppleLink _____ ☐ CompuServe _____

☐ America Online _____ ☐ Internet _____ ☐ eWorld _____

How many designers are at your location: _____ How many people work at this location: _____

How many systems are Macintosh _____ PC _____ What is the largest amount of RAM available in your Macs: _____

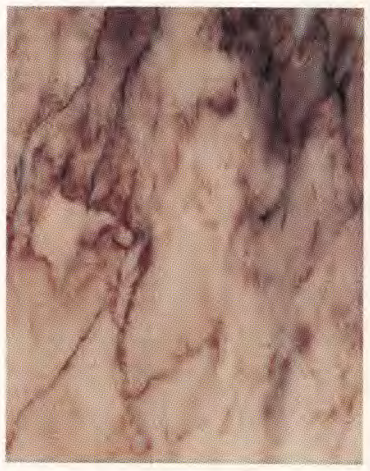
Please check the industry category that best represents the business you are in at this location: *(Please only check one)*

☐ Graphic Design	☐ Public Relations	☐ Manufacturing	☐ Service Business	☐ Creative services (Writer, Photographer...)
☐ Printing	☐ Service Bureau	☐ Multi-Media	☐ Education/Training	☐ Finance/Legal/Health Care/Real Estate
☐ Publishing	☐ Broadcast/ Motion Pictures	☐ Consulting	☐ Government	☐ Association/Not-for-Profit
☐ Advertising		☐ Architecture	☐ Engineering/ Aerospace/R&D	☐ Other _____

find a complementary headline face and that perfect spot illustration. ITC Design Palette automatically records the client to be billed and licenses and registers the purchase.

8:40 p.m. Next, you look for the perfect image: you enter some keyword descriptions of what you are looking for, and up comes a selection of thumbnail images. Click on the ones you selected. Preview them individually at full size, check the technical requirements for reproduction. They all meet your standards, so you again click on "buy" for the ones you want. (At this stage, you purchase the low-resolution image; once you get client approval, you'll purchase the high-resolution image.)

8:50 p.m. Now you search for just the right background texture: one click opens a vast array of background textures, from marble to graffiti. Using the keyword search, you enter the type of background you need, click "find," and you see thumbnails of every variation on that theme. You select one, click "buy" and the texture is at your fingertips.



8:56 p.m. You realize that you need a Quark XTension which can automatically resize an ad. You find it and add it to your list of purchased items for this job. Now you can really give this job the finished look with layout flexibility that will help sell the concept.

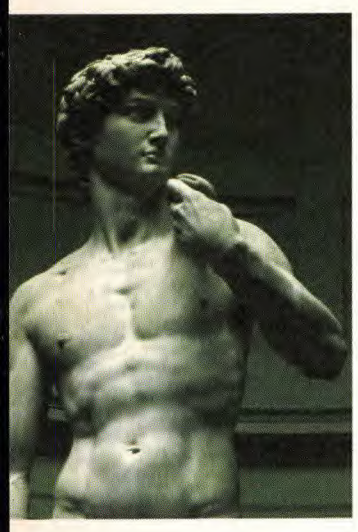
9:05 p.m. All of your new graphic elements are on your hard disk: photos, type, background textures, line art and logos. Now you can rework your layouts to produce tight comps for the client meeting tomorrow.

Meanwhile, Design Palette has automatically recorded all your purchases, registered you with the product suppliers and automatically noted to which account and project they are to be billed. You have saved hours of paperwork.

10:00 p.m. Everything falls into place. You head home.

TEXT: ITC NEWTEXT LIGHT, REGULAR, DEMI, DEMI ITALIC; MARBLE: LETRASET PHOTOTONE

How does ITC Design Palette Work?



1. A hardware unit
2. A software application
3. A CD-ROM library

The Hardware Unit: It's a small, stackable unit, no bigger than a SyQuest drive. It requires two connections. The first is to your CD reader using a standard SCSI cable which is supplied. Or, you can connect the box directly into your Macintosh computer (System 7.0 or later) if it has an internal reader. The second connection is to an accessible telephone line, which can be direct or shared with your phone, fax machine or modem. That's all. The unit is now completely set up.

The Software Application: The primary feature of this part of the system is a "browser." And the name says it all. Say you're working in your favorite design application and you want to check out some graphic products. You can't afford to stop what you're doing. With the ITC Design Palette "browser," you can search through the vast library of available products, compare, preview, select and purchase whatever you want, without quitting your open application.

As a secondary feature, the software, working with the hardware unit, acts as your own private accountant. This means you don't have to worry about filling out forms, purchase orders or time-consuming paperwork. ITC Design Palette does it all for you–automatically, including keeping track of your available credit. The software manages your purchases and transfers them into a folder you designate on your Macintosh so you can use them immediately.

The CD-ROM Library: As part of the ITC Design Palette System, you receive a library of CD-ROMs that contains thousands of encrypted graphics products. Unlike other systems, you don't need to retrieve or remember unlocking codes. With Design Palette, you just select your product, press the "Buy" button, and the decryption is handled automatically. The best part is, this entire CD-ROM library, which is expanded and updated as new products become available, is provided without charge to you as a user.

Each night your Design Palette unit is polled by ITC's central computer. At no cost to you, ITC retrieves the day's Design Palette purchase information and adjusts your unit's credit status. That's when ITC may also send you useful information for your review the next morning, including information about special promotions, new products, and updates on conferences and exhibitions.

The polling process does not in any way interfere with your Macintosh; in fact, your system does not even have to be turned on.

7:45 p.m. You meet with your creative director to show her the comps for the new ad campaign you're working on. She's satisfied with the approach, but wants a number of revisions to be made. The client is showing up at 10 a.m. the next morning. Time is limited and the pressure is on.

8:10 p.m. Back at your computer. You rough out the changes on your Macintosh. Now you need to get your hands on some photos, background textures, typefaces and a few unique elements in order for your comps to look professional. It's too late to call up to get unlocking codes for your CD-ROM-based typeface collections, and there is no other source open to purchase from. You remember that the Art Director just installed ITC Design Palette.

8:30 p.m. Without leaving your design application, you launch ITC Design Palette and get instant access to a vast library of the graphic products you need. Using the ITC Design Palette browser application, you use your keyboard to enter your name and password, insert a Design Palette CD and you're off and running.

8:35 p.m. First, you need a new text face, display typeface, and a picture font. Using your mouse, you open one of the font folders, scroll through the list of typefaces, compare different typefaces by clicking the "preview" button, and find the one you want. You click on the "buy" button and it's decrypted and copied onto your hard disk, ready to use. You

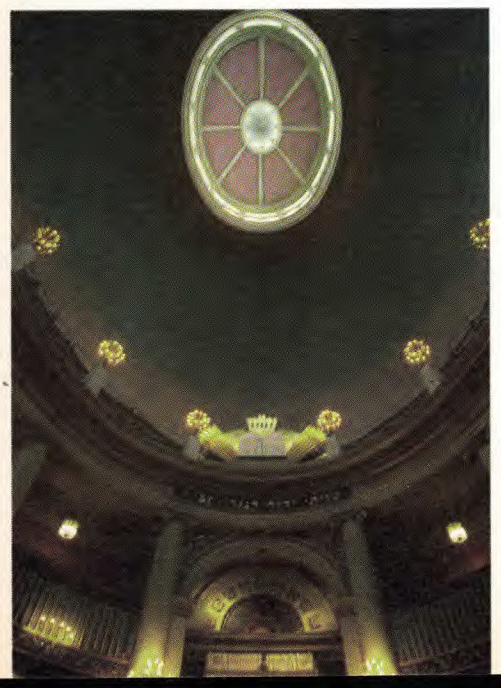
The ITC Design Palette Triple Level Security

ITC understands that one of the biggest concerns for professionals today is their system's security. That's why, from our earliest design stages, ensuring security and confidentiality for both the user of the system and the product supplier has been a critical component of the ITC Design Palette system. We achieve this with three levels of security.

Level 1: User-Controlled Access. The first level of security is ITC Design Palette's physical inability to access your system. While ITC may transmit information to you, and vice versa, there is only one way to bridge the gap between the Design Palette hardware unit and your system: you, the user, have to actually log on to Design Palette in order to make purchases and retrieve information stored in the system's hardware unit.

Level 2: Personal Data. All information pertaining to your unit and purchasing activity is kept confidential in an encrypted format. ITC only accesses information required to invoice you for purchased products and the licensing and registration information required to make you eligible for technical and product support.

Level 3: DES Encryption. All of the products and information distributed by ITC Design Palette are encrypted using a DES encryption scheme. This is a highly secure form of protection which in no way can affect or interfere with your system in any manner. In addition, product purchase activity retrieved from the Design Palette hardware unit is also DES-encrypted.



Your Personal Back-Up System

As an added benefit, if for any reason you should lose products which you had purchased through ITC Design Palette because of a system crash, the system is capable of completely replacing all information, allowing you to retrieve those items previously purchased.

What Kinds of Products Does Design Palette offer?

ITC Design Palette offers a broad spectrum of the highest-quality digital graphics products available today. Every product from ITC Design Palette reflects the high-quality and professional standards for which ITC has been known for the past 25 years. And finding the right item is easy. The system allows you to preview products, use keywords to search for products, compare thumbnails of items, get product facts and

HEADLINE: EMIGRE SENATOR TALL; TEXT: ITC NEWTEXT REGULAR, DEMI, DEMI ITALIC; IMAGES: PHOTODISC

What is ITC Design Palette?

Introducing an entirely new way to access and purchase digital graphic products–ITC Design Palette. Imagine a vast library of graphics, from high-resolution photos and line art to fonts and utilities, all as close as your Macintosh. Now you can browse and shop your own personal graphics library–thousands of professional quality graphic images, type and software products–at any hour of the day or night, 7 days a week, without leaving your active software application.

Whether you're a design or production professional in graphic design, advertising, publishing or corporate communications, ITC Design Palette enables you to preview, compare, sample and buy: background textures, quality line art, type, illustrations, low-resolution photographic images for comping and high-res images for output. In addition, you'll have access to program extensions, plug-ins, productivity utilities, sounds and multi-media tools. You do it all, without making a single phone call or leaving your computer application.

Not an expensive on-line service or catalog company. With ITC Design Palette you never have to: deal with unlocking access codes, log on to a time-consuming on-line service, use a credit card for an over-the-phone purchase, or restrict your access to 9 to 5. When you make a purchasing decision, it's implemented–immediately, instantly, seamlessly. Your purchase is then properly recorded, accounted and invoiced on a monthly basis–automatically.

HEADLINE/INITIAL CAP: EMIGRE SENATOR TALL; TEXT: ITC NEWTEXT REGULAR, DEMI; IMAGE: PHOTODISC; DINGBAT: LETRASET FONTEK DESIGNFONTS ATTITUDES

Advantages of ITC Design Palette to You

It's the single source of quality digital products for all your design needs.

It provides instant access to products, 24 hours a day, 7 days a week.

You buy exactly the products you need, when you need them.

You don't have to invest in a library of CDs–it's provided free with the system.

You are kept up-to-date by regular issues of new CDs at no additional charge.

You can preview and compare products prior to purchase.

You don't need unlocking codes–product decryption is handled automatically.

You pay only for the product, not for rush shipping costs or on-line charges.

It tracks your purchases automatically, identifying them by user and job.

Throughout this brochure tradenames and trademarks of some companies and products are used. We state that we are using the names in an editorial context with no intention of infringement of the trademark.

DINGBATS: LETRASET FONTEK DESIGN FONTS ATTITUDES, RADICALS AND PRIMITIVES; TEXT: ITC NEWTEXT DEMI AND REGULAR

ITC DESIGN PALETTE™

Digital Graphics on Demand